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Billboard

83rd
YEAR

NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

Jan. 22, 1977 • \$1.50 (U.S.)

EMI's Read Keynote Speaker At IMIC-77

WEA's Wholesale Prices Changing

By JOHN SIPPEL
LOS ANGELES — Warner/Elektra/Atlantic Corp. has notified independent dealers and big users of a new universal LP/tape wholesale price schedule.

The schedule basically raises LP prices and lowers tape price at wholesale. Joel Friedman, WEA's president, had promised prior in LP/tape pricing (Billboard, Jan. 15, 1977).

For example, on a suggested list \$9.98 record/tape unit, the independent dealer now pays \$4.20. (Continued on page 22)

LOS ANGELES—Sir John Read, chairman and chief executive officer of EMI, will deliver the keynote address at Billboard's seventh International Music Industry Conference (IMIC-77), May 15-18 in Amsterdam.

Sir John has been at the helm of EMI in London since November 1974, presiding over the firm's operations located in 30 nations across the globe. He is thus eminently qualified to address IMIC-77 which will focus, as in past years, on crucial problems facing the international music industry.

To help plan this year's event, ad hoc committees composed of prominent industry leaders from various key markets have been established in Europe and the Far East. In addition, (Continued on page 20)

11th MIDEM Biggest Yet; More Major Execs Attend

By MIKE HENNESSEY

CANNES The biggest-ever gathering of music industry people, from all parts of the world will be assembling here this week as the 11th International Record and Music Publishing Market (MIDEM) opens in the Palais Des Festivals Friday (21).

MIDEM will this record century year bring around 5,500 persons from 1,050 companies and more than 40 countries to Cannes, including, says MIDEM chief Bernard Chevry, "The biggest assembly of presidents and managing directors in the history of the market."

MIDEM will also be the setting for a wide variety of corporate meetings, concert events, conferences and (Continued on page 31)

NETWORK TV SPECIAL

Sugarman-Billboard Firm Annual Show

LOS ANGELES—Television producer Burt Sugarman and Billboard have entered into a long-term agreement to establish a 90-minute annual music awards tv show.

The show will present leading American and international artists and will be shown in more than 135 countries. Contracts were signed last week by Sugarman and Lee Zhit, editor-in-chief and publisher of Billboard.

The program will be based on the magazine's editorial features, charts, surveys and research.

Sugarman will be executive producer of the show. He is currently in discussions with the three major television networks and working toward an air date later in the year.

The program, to be done live before a theatre audience in Los An- (Continued on page 22)

Out Of Town 'Tryout' For Disco Music

By RADCLIFFE JOE

NEW YORK—In what is believed to be another first for the disco-theatre industry, Crystal TV, a San Diego-based disco/cabaret is testing its planned music format at a small out-of-town club prior to its opening Feb. 4.

According to Allen Scott, Crystal TV programmer/producer, and a radio disk jockey for 15 years, the club's unusual music format necessitates (Continued on page 27)

intensive field testing at a club in the San Diego suburb of Delmar before it's actual introduction at the new facility.

The format which will devote at least 5% of all music played to completely new and unproven music, will also include vintage sounds by such acts as Frank Sinatra, Tommy Dorsey, Glenn Miller, Xavier Cugat, (Continued on page 27)

Holographic Code To Thwart Pirates?

By ED HARRISON

LOS ANGELES An invisible coding system using holographic impressions has been developed by Holovision International Corp. of Anaheim that will enable record and tape manufacturers to identify the source of pirated material.

Following reported years of research and development, the system (Continued on page 22)

has been submitted to the FBI and Stan Gortikov, president of the RIAA for approval.

Gortikov says that although he is encouraged by the company's presentation, it is much too early for any firm diagnosis. "It's premature to assess and approval will have to come (Continued on page 22)



If you've had it with superstar punks, meet Bill Quisenberry. He's not just another egg dropping, ladies man with hair on his chest and feet in his pants. And his wife's really 4. That's why he wings drummer Danny Seaver and Elton John's guitar. Cate Quisenberry both wanted to play on Bill's RCA album debut... and have! Bill Quisenberry's "Night After Night" Available now on RCA Records April 2007. (Advertisement)



He said time Norman Connors took a musical trip—via STARSHIP—he went gold. Now Buddha Records' master navigator of sound is off again. He has embarked on a ROMANTIC JOURNEY—charting new rhythms, new melodies, new sensations. His new album will be escorted by an armada of merchandising and marketing aids. NORMAN CONNORS ROMANTIC JOURNEY SHIPPING SOON ON BUDDHA RECORDS AND GRT TAPES (Advertisement)

How do you do one great album after another?

ASK RUFUS
(AB 975)

The new one from Rufus Featuring Choko Khan. Includes their new single "At Midnight (My Love Will Lift You Up)" (ABC 12239) On ABC Records

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FUTURE GOLD

STALLION



When that powerful stallion gallops and breaks into a gallop, STALLION's debut album reveals an impressive new sound with a unique polished sound and songs that are irresistible. A great new sound for 1977.

MEISBURG & WALTERS

NBLP 7039

Steve Meisburg and John Walters have developed their own unique style of vocal harmonies that are destined to captivate audiences everywhere. MEISBURG AND WALTERS — the best new duo you've heard in years.



**FUTURE GOLD AVAILABLE NOW
FROM CASABLANCA RECORD AND FILMWORKS, INC.**



First Artists, Mercury In Creative Pact

LOS ANGELES—Creative Artists Agency (CAA) and Mercury Records have announced a new distribution deal for the label's new artists.

Mercury announced here last week that it had signed a five-year deal with CAA to distribute the label's new artists.

The deal, which was announced by CAA's president, John F. Feldman, and Mercury's president, John F. Feldman, is a five-year deal.

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Wonder & Benson Face Grammy Nominees

LOS ANGELES—Maintaining his leading status of previous years, Stevie Wonder swept the 19th annual Grammy Award nominations with his "Songs In The Key of Life." LP on Tamla last week.

Wonder placed in seven separate categories including album of the year and producer of the year.

Coming in a close second with nominations in five categories is guitarist George Benson whose Warner Bros. "Breezin'" LP also up for album of the year contender.

Both Benson and Wonder were also named in the best pop vocal performance by a male category and in the best pop instrumental performance category where Wonder is nominated for "Confusion" and Benson for "Breezin'."

In addition, Wonder was nominated for best r&b vocal performance by a male ("I Wish") best instrumental composition ("Confusion") and best inspiration per-

formance ("Have A Talk With God").

Benson's 19th nomination came in the best r&b instrumental performance for his work on "The Theme From Good King Bad."

Other strong contenders this year are vocalist Bob Seger, Chicago and the Starland Vocal Band. Seger's Columbia LP "Solo D'Gree" received nominations for album of the year and for best album package.

In addition, the album's single "Lonely" was named in the best r&b song category and a complete listing of all nominees appears on page 110.

Seger's work on the tune was nominated in both the pop and r&b fields for best vocal performance by a male.

The Starland Vocal Band (Windward, RCA) emerged as a nominee in the best new artist of the year category along with the groups Boston (Epic), Dr. Buzzard's Original Savannah Band (RCA), the Brothers Johnson (A&M) and Wild Cherry (Pict).

Double commissions were offered to dealers with 90 days dating and double commissions to in-house sales representatives.

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Phonogram, A&M 5-Nation African Tie

LOS ANGELES—A&M Records will be representing in Africa Phonogram Ltd. for the manufacture of A&M product in Nigeria, Kenya, Ghana, Liberia and Sierra Leone.

"We look forward to working with Phonogram which brings the many years of valuable experience in the African music scene," says David Herbert, international sales president.

South African singer Lita Mulu, whose album "Tessu Mulu" is in the air, produced by Herb Alpert and Carlini Semeywa was recently released, will be the focus of a Phonogram promotion campaign.

Mulu will represent South Africa in the month-long, 40,000 per cent World Black and African Festival of Arts and Culture being held Friday (11) Phonogram will have a booth at the festival and will promote the entire A&M catalog.

A&M product will be imported from A&M Ltd. England and A&M Inc. Hollywood in addition to product manufactured in Phonogram's local factories.

(Continued on page 124)

DUO COULD WIN 12 STATUES

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(Continued on page 124)

\$10 Million Billing Week At ABC

LOS ANGELES—ABC Records racked up in excess of \$10 million in billing for the week Jan. 31, topping its largest sales week, month and possibly quarter in history, reports Don Engle, label marketing boss.

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Composer, Lyricists Win 5-Year Dispute With NBC

NEW YORK—In what is being called a landmark victory for composers and lyricists, the Guild of American Composers and Lyricists has won a five-year dispute with NBC.

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Seminar By CBS Success

NASHVILLE—A marketing seminar by CBS Records last Tuesday (11) has proved successful in improving communication between the label and its country roster.

CBS is considering forming a new committee with its top artists to discuss the label's marketing efforts.

The six-hour session brought in some 35 Columbia and Epic artists to the Nashville Hotel Ballroom for face-to-face fast-finding meetings with record officials who attended an important part of the seminar.

Managers and producers of the artists also attended the session and those who drew approximately 25 persons for a last-pressed seminar presentations by top CBS Nashville officials.

"CBS in New York is saying that such a great idea that maybe we can do it for the rock roster," commented Rick Blackburn, vice president of marketing, for CBS Records, Nashville.

"We took the artists and put them all in one room. They were in the same place and we were marketing them."

(Continued on page 123)

Firing Out The Pistols

LONDON—Despite LMI's dramatic cancellation of its \$700,000 two-year contract with Funk Rock Sex Pistols for "gross misbehavior," there should be no shortage of bids from established companies for the band which hit the singles charts with its first single "Anarchy In The U.K."

Termination of the contract was badly disputed from the start by Malcolm McLaren, Sex Pistols manager. He says "I received a call from Leslie Hall, managing director of the band, who said 'I'm not interested in this contract'."

The MPM Music Performance...

WOMEN'S LIB INTO BINS

CHICAGO—At the urging of Women In Music, Chicago a distributor of feminist-oriented recordings, the so-called "Women's Music" has appeared in at least five retail outlets here, including Laury's Discount Records, Rose Records, Sounds Good Val's, Halls and Spinnin' Records, albums handled by Women In Music are featured solely in these sections.

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N.Y. AFM Joins Anti-Live Music Discotheque Dispute

NEW YORK—New York Local 647 of the AFM has joined local in New York and Denver in asking for a ban on live music in discotheques.

The union, which has been fighting the network since 1973, won a five-year dispute with NBC.

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AFM Executive States That Although Some Musicians Receive an Acceptable Pay Scale For Doing Recordings, It is All a Lie When in the Wind "He Comes"

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UCLA Develops Music Business

Extension Sets New Certificate Career Courses

By ELIOT TIGER

LOS ANGELES—The UCLA Extension is planning a certified series of fall courses exploring career development studies in the music and record industries.

The extension has been offering courses in music for the general public for a number of years, but this is the first time it has planned a sequential series of courses emphasizing business aspects of music and recordings, explains Ronnie Rubin, acting associate director of the arts for the Extension program.

Rubin believes UCLA may be the first school in the West to delve so deeply into business matters surrounding the music and recording fields.

It is also the first time that certificates will be given for completion of each individual course.

The schedule of classes will be developed by a guidance committee comprised of industry professionals, professional associations and members of the UCLA Extension school. The UCLA arts management program of the graduate school plus the undergraduate school's music department.

This committee will approve the final sequencing of courses, plus the timing of faculty courses will vary in length from six to 12 weeks, with the free structure not worked out. Although we've offered one or two courses previously, including This Business Of Music in conjunction with Billboard in 1974 and '75, we've never had the kind of concentrated courses in the music business that we are now planning," Rubin says.

The fall courses will run the gamut from the creative to the business level, the executive points out.

Previous courses like how to write songs have been geared for persons interested or fascinated by this topic but have not been designed as "career courses."

These upcoming courses, Rubin expects, are answering a need "we know is real. We've researched the matter and found there is nothing available to people planning on going into the music business."

The Extension has begun its momentum toward this goal with such current classes as songwriting and music publishing by attorney Ned Shankman, and upcoming classes on recording studio facilities and contracts (Feb. 10 to March 16) and "FilmMusic" (Feb. 16 to March 22).

The latter, being run in conjunction with Filmm '77 which presents leading international films at a

(Continued on page 109)



DOUBLE EVENT— Bee Gees members receive a gold single for "Love So Right" and a platinum LP for "Children Of The World. At the presentation in Los Angeles are from the left: Al Coury, RSO president; group members Robin Gibb, Barry Gibb and Maurice Gibb; Rush Fitzgerald, RSO national promotion director; Al is at the right.

CBS Giving Dating To New Acts

LOS ANGELES—Pace setting CBS Records, which has utilized dating increasingly for your album buying, last week initiated a policy on new acts.

The terms, 120-day deferred billing and 100% return during the past year, with radio plays further tightened it has become stringent.

It's more difficult to break acts, traders agree.

CBS salesmen have been offering accounts the four-month extended billing and guaranteed return on new albums by Denim, Tina Charles and Muddy Waters.

CBS recently offered 90-day dating on the current Plink Floyd album and 120-day billing on the "Star Is Born" track album.

CBS salesmen indicate that "sometimes there will be free goods" to further entice buy-in on unproven product.

Nixon Petitions Supreme Court's Tape Restriction

WASHINGTON—As expected attorneys for former president Richard Nixon have petitioned the Supreme Court for release of the 28 Watergate trial tapes that Warner Communications and possibly other labels hope to master and market for public sale (Billboard, Dec. 11, 1976).

The U.S. Appeals Court here decided last October that the Watergate trial tapes, already reported in the press and in broadcasts, should be made available to all comers for recording, broadcast, publication, or private use.

The Appeals Court said there was nothing "intimate" in the tapes to embarrass the former president. But Nixon's attorneys object to their release and exploitation in broadcast and "on phonograph records and cassettes to be played at cocktail parties and in saloons productions."

The Supreme Court has already decided to hear an earlier Nixon plea which asked that the former president be given control of all of the White House tapes "some 900 of them."

Whether or not the Supreme Court agrees to bear the special appeal on the Watergate trial tapes, the proceedings will delay still further the planned release of the Warner albums.

Meanwhile, a plan has been submitted to U.S. District Court Judge John Sirica to allow complete copies of Nixon's White House tapes played during the Watergate trial to be made available from the National Archives.

The proposal was submitted last week by attorneys for the three television networks, the Public Broadcasting Service, Warner Communications, and the Radio-TV News Directors' Assn. The 28 tapes would be made available in open reel and cassette form along with a complete transcript.

Brand Tutors New N.Y. 'Alley' Course

NEW YORK—Oscar Brand is teaching a new course at the New School for Social Research. The course is entitled "Tin Pan Alley: New York As A Center for Popular Song."

Offered in cooperation with the newly opened Songwriters' Hall of Fame in Times Square, the course will feature commentary and musical performances by Sammy Cahn, Gerald Marks, Harold Rome and Sheldon Harnick, among others.

In This Issue

CAMPUS	75
CLASSICAL	28
COUNTRY	62
DISCOS	78
INTERNATIONAL	102
JAZZ	118
LATIN	101
MARKETPLACE	108, 109
RADIO	110
SOUL	62
SOUND BUSINESS	71
TAPES	63
TAPE/AUDIO/VIDEO	63

FEATURES	
Closup	117
Stock Market Quotations	8
Vox Jox	58
Suabo Track	71
Disco Action	79
Inside Track	124

CHARTS	
Boxoffice	77
Bubbling Under	
Hot 100/Top LPs	62
Classical LPs	68
Latin LPs	119
Hits of the World	106
Hot Soul Singles	62
Soul LPs	62
Hot Country Singles	62
Hot Country LPs	62
Top 50 Easy Listening	62
Rock Singles/US Best Sellers	62
Top LPs	120, 121

RECORD REVIEWS	
Classical	24, 26
Album Radio Action	118
Album Reviews	80
Singles Reviews	114

Executive Jumble

Mark Meyerson promoted to vice president of ABC Records. New York was head of Eastern operations for the label. Murt Dornes appointed as

active vice president of the Buddah Group in New York. He was administrative vice president.

At ABC Los Angeles, Lee Young Sr., administrator of ads, has left to join Motown Records. Lee Young Jr., recently left ABC to join Motown in its legal department.

Denny Rosecrance named vice president West Coast area for Phonogram Mercury Los Angeles. Rosecrance has headed the label's ad on the coast since 1972.

Ray Walter has been named managing director of United Artists Music Ltd. in London. At Polybor Records, New York, Harry Anker moves from national sales director to national marketing coordinator. Keith Jackson joins a

sional promotion coordinator/r&b. He was part owner of the "Rock Area" The World's syndicated television program.

Jerry Jaffe becomes director of publicity. He was special projects promotion manager. Neil Whitten, former publicity director, leaves the company.

Noel Love and Howard Rosen exit Private Stock Records, New York. Love was vice president in charge of promotion and Rosen was promotion director.

Jay Warner upped to vice president of the Farrell Organization Music Group, Los Angeles, from national director. He has been with the company since 1973.

Billy Mehl pointed vice president and general manager of the Arista Music Publishing Group, Los Angeles. Bird joins the label from its Famous Music.

At Elektra/Astoria Records, New York, Karin Berg moves into the newly created position of director of East Coast ad and special projects.

Bruce Bird named vice president of promotion at Casablanca Records, Los Angeles. Bird joins the label from its own independent promotion firm.

At CBS Records, New York, Peter Weritmer appointed associate product manager. He was president of Hurricane Concerts Inc.

Sam Gramer joins Warner Bros. Records, Chicago, as director of country sales and promotion for the Midwest region.

At A&M Records, Los Angeles, Pete Mollica joins in the newly created post of assistant national promotion director. Prior to joining A&M, Mollica served as local sales and promotion representative for MCA and ABC.

Bryn Bridenthal has been named publicity director for Elektra/Astoria Records, Los Angeles. For the past four years he has headed the publicity department for Rolling Stone magazine.

Steve Keator has been named director of publicity at 20th Century Records, Los Angeles. Keator has worked in-house publicity after using an outside firm for more than two years.

Keator was previously with MCA Records in publicity for the past year and before that worked with MGM Records, New York.

Bob Sarlin named vice president, Eastern region for Life Record, Los Angeles. Sarlin, who has written for many major music publications, he joined Life Record in 1975.

Carson Selber appointed manager, country music, Western region for RCA Records, Los Angeles. He held a similar post for United Artists Records.

Jackie Dean moves from United Artists Records to RCA Records as Southeast r&b promotion rep. Atlanta.

Kim Silvers appointed public relations coordinator for Hand-Goodman, Los Angeles. She was appointed to the national pop promotion director at Motown Records.

Copper Williams, formerly r&b coordinator of Capitol Records, New York, joins Natalie Cole as personal assistant.

Capitol Records artist Ray Griff has hired Jerry Hayes to head his new public relations promotion office.

Chris Hansen appointed vice president of Triangle Theatrical Productions Inc. Chicago. The firm is a subsidiary of New York's Madison Square Garden.

John L. O'Leary has been named president and chief executive officer of Wallis Music & Entertainment Co. Inc. Los Angeles. He named Michael M. Franklin managing consultant.

Terry Rhodes resigns as executive vice president of the Paragon Agency, Los Angeles.

Alvin I. Seinfeld named executive vice president of Silvio Aronoff Productions, Philadelphia. He was general manager for the Yamaha audio products division.

Michael Dalgard named regional Eastern region manager for the Yamaha audio products division in Long Island, N.Y. He was with Isher Radio.

Ritchie Cordell named professional manager of the Chappell Music staff, New York. Cordell is the author of a number of best-selling songs. Phillip Mahfouz is leaving the firm. He was vice president of administration and the head director of corporate affairs.

becoming for the past 15 years. Prem Rishi promoted assistant general manager, consumer affairs at Panasonic Co. (Seacucus, N.J.) He was managing the consumer affairs division.

Abie Trokheim joins Feldman Records Corp. as vice president, research and promotion. He has 15 years experience with various agencies and firms in the music and recording industry. He was regional sales manager for Sonah Electronics Inc. A subsidiary of Sonah Audio.

William F. Pieck appointed national accounts manager for the aftermarket division of Tenneco Corp. makers of automotive sound equipment in Cleveland. He was with the Pentac 10

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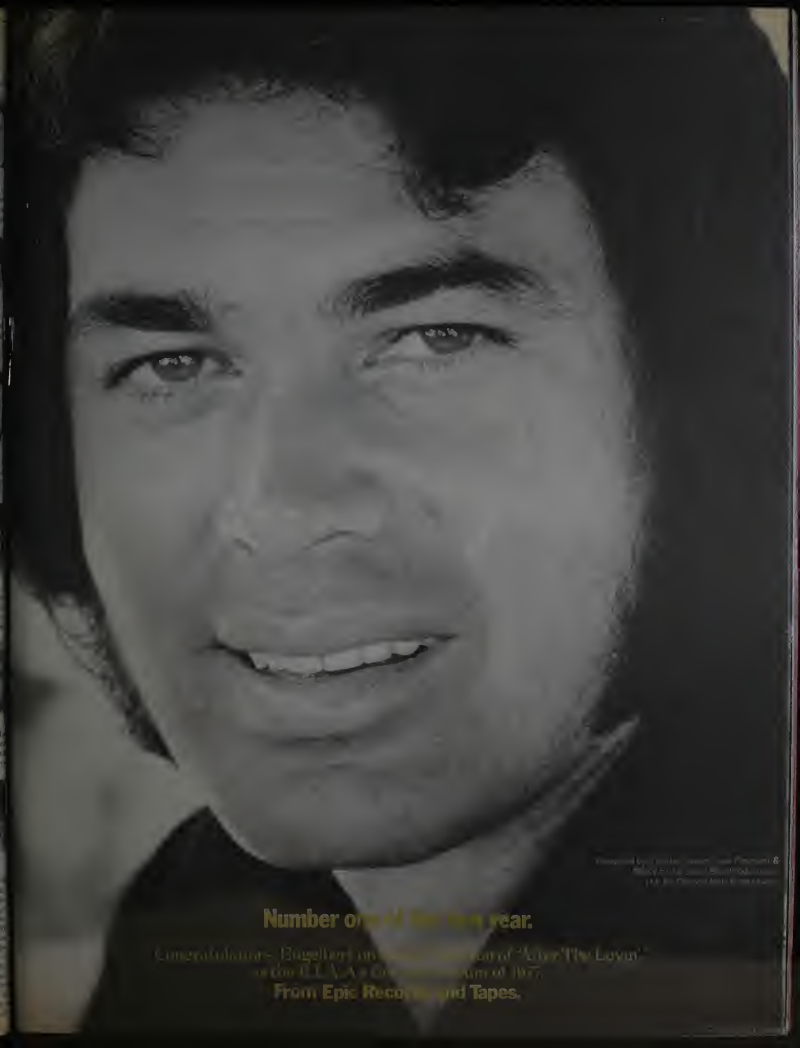
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Directed by "Sweet Sweet" Sam Peckinpah &
Music by the great Blotchyblotchy
(A.K.A. Peckinpah's Best Friend)

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WEA & Columbia Top RIAA Awards

By DICK NUSSER

NEW YORK—The RIAA certified an unprecedented 204 gold records in 1976, with WEA-distributed labels leading the industry in the album category.

Columbia Records, with 22 gold album awards, seven gold single awards, two platinum singles and six platinum albums, led the individual labels in number of awards.

Gold singles require RIAA certification for a minimum sales of a million copies. Albums are certified gold when 500,000 copies are sold.

Platinum awards, presented for the first time last year by the RIAA, require that two million singles be sold. A million albums or their tape counterparts must be sold to win platinum titles in that category.

WEA topped its competition with 44 gold and 11 platinum albums and 10 gold singles. CBS and its distributed labels accounted for 32 gold albums, 10 gold singles, eight platinum albums and three platinum singles. WEA had no platinum singles.

Independently distributed labels garnered 34 gold LP awards, with A&M Records leading the index with nine gold albums.

Gold single awards went to the following labels:

Columbia (7); Capitol (6); Warner Bros. (5); A&M (4); ABC (3); RSO (3); Rocket (2); RCA (2); Atlantic (2); Arista (2); Philly International (2); Mercury, Big Tree, Fantasy, Oasis, Elektra, Life-song, Epic, Capricorn, Windson, MCA, Private Stock, Buddha, Big Tree, Casablanca, Gusco/Starday, Atlantic, one each.

Gold album awards went to these labels:

Columbia (22); Warner Bros. (17); Capitol (12); RCA (9); A&M (8); MCA, Atlantic, United Artists, Asylum (7); Epic (6); Casablanca (4); Swan Song, Chrysalis, Arista, ABC, Philly International, Oasis (3); Discreet, Beaville, EGM, Shelter, Mercury (2); MCA, Capricorn, 20th Century, Ode, Fantasy, Bud-

(Continued on page 42)

Russians Move Into Autosound With 3 Models

By VADIM YURCHENKO

LENINGRAD—The era of autosound has begun in Russia. The first underground lines on tape were introduced last November. The original line includes two-car cassette players already available with another model being advertised prior to its availability.

Models offered here are the AM-301 monaural cassette player/FM/AM radio, manufactured at a plant in Moscow and with an original retail price of around \$350, and the Electron-501, a stereo player for under-dash installation. The monaural equipment is for in-dash use.

The Electron-501, originally due for marketing two years ago, was designed and is manufactured by the Araks company at Yerevan, Armenia, and initial output for 1976 reached the 10,000-unit mark. It re-

(Continued on page 63)

Telecom Earnings Rise Substantially

LOS ANGELES—Telecom Inc., Beverly Hills, distributor of Panasonic electronics products, reports earnings for \$2,519,000, or 90 cents a share, for six months ended Nov. 30, compared to earnings of \$1,776,000, or 64 cents a share, for the same period a year ago.

Sales for six months increased to \$53,459,000 from \$41,844,000.

In the fourth quarter, earnings were \$1,400,000, or 50 cents a share, on sales of \$30,714,000, compared to earnings of \$1,160,000, or 40 cents a share, on sales of \$23,812,000.

Superscope Off

LOS ANGELES—Superscope Inc. expects lower 1976 earnings and sales.

It predicts sales of \$182 million and earnings of \$3.50 a share, lower than the company's previous forecast of \$190 million and \$4 a share.

Joseph S. Tushinsky, chairman and president, says economic conditions in the fourth quarter didn't improve sufficiently to achieve profit expectations.

In 1975, Superscope reported earnings of \$2.71 a share on sales of \$157.3 million.

Craig Sales Rise

LOS ANGELES—Craig Corp. reports sales for the six months ended Dec. 31, 1976, up 28% to \$68,825,000 compared to \$53,906,000 last year for the same period. Net earnings were \$5,711,000, a 69% increase above the previous year's \$3,387,000.

The increase in consumer product sales were the result of high volume sales of car stereos, home stereo equipment, portable tape recorders and office equipment.

Big Chrysalis Qtr.

LOS ANGELES—Chrysalis Records' reported sales figures for the period Sept. 1-Nov. 30 indicate gross sales of approximately \$3.3 million. The figure represents Chrysalis' first quarter as an independent company.

Reasons for the successful quarter are attributed largely to heavy sales of albums by Robin Trower, Rory Gallagher and Steeleye Span and singles by David Dundas and Trower.

Market Quotations

As of closing, Thursday, January 13, 1977

High	Low	NAME	P-E	(Sales \$M)	High	Low	Closing
40 1/8	19 1/8	ABC	15	299	38 1/2	37 1/2	38 1/2
39 1/2	4 1/2	Ampex	13	159	8 1/2	8 1/2	8 1/2
8 1/2	2 1/2	Automatic Radio	3	11	4 1/2	4 1/2	4 1/2
81	40 1/2	CBS	11	99	58 1/2	56 1/2	56 1/2
63	18 1/2	Columbia Pictures	7	2400	9 1/2	8 1/2	8 1/2
18 1/2	8 1/2	Craig Corp.	4	188	14 1/2	13 1/2	13 1/2
5 1/2	2 1/2	EMI	8	112	3 1/2	3 1/2	3 1/2
20 1/2	14 1/2	East-Western	4	801	17 1/2	16 1/2	17 1/2
7 1/2	3 1/2	Hardman	11	41	5 1/2	5 1/2	5 1/2
32	14 1/2	Harris Industries	7	231	32	31 1/2	31 1/2
8 1/2	3 1/2	K-Tel	7	30	8 1/2	8 1/2	8 1/2
11 1/2	8 1/2	Lifesaver Radio	7	30	8 1/2	8 1/2	8 1/2
27 1/2	18 1/2	Matsushita Electronics	12	127	24	23 1/2	24
40 1/2	18 1/2	MCA	7	171	38 1/2	37 1/2	38 1/2
19 1/2	12 1/2	MGM	8	273	18 1/2	17 1/2	18 1/2
5 1/2	2 1/2	Met	20	970	5 1/2	5 1/2	5 1/2
4 1/2	1 1/2	Movie Electric Products	—	—	—	—	—
59	41 1/2	Motorsola	20	182	51 1/2	51 1/2	51 1/2
36	19 1/2	National American Price	8	48	34 1/2	33 1/2	34 1/2
22 1/2	16 1/2	Packwerk Inc.	25	25	17 1/2	16 1/2	17 1/2
4 1/2	2 1/2	Playboy	15	368	8 1/2	7 1/2	8 1/2
30 1/2	18 1/2	RCA	13	701	20 1/2	20 1/2	20 1/2
11 1/2	7 1/2	Sony	18	213	8 1/2	8 1/2	8 1/2
47 1/2	18 1/2	Superscope	8	58	19 1/2	18 1/2	19 1/2
47 1/2	28 1/2	Tandy	18	428	42	42	42
47 1/2	28 1/2	Tandy	11	218	42	42	42
10 1/2	5 1/2	Tascor	5	18	7 1/2	7 1/2	7 1/2
4 1/2	2 1/2	Tenn	10	213	4 1/2	4 1/2	4 1/2
7 1/2	2 1/2	Tenna	6	3	3 1/2	3 1/2	3 1/2
15 1/2	8 1/2	20th Century	9	378	14 1/2	14 1/2	14 1/2
27 1/2	17 1/2	Warner Communications	25	110	26 1/2	26 1/2	26 1/2
40 1/2	22 1/2	Zenith	12	315	25 1/2	25 1/2	25 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
AdriCo Inc.	54	12	3 1/4	4 1/4	M. Josephson	5	5	10 1/2	10 1/2
Gale Largent	5	178	11 1/2	11 1/2	Memorex	7	105	22 1/2	22 1/2
GRT	30	168	3 1/2	3 1/2	Omni Corp.	—	20	1	1 1/2
Omni-Son	3	—	—	—	Western	—	3	3 1/2	3 1/2
Integrity Ent.	3	—	—	—	Schwartz Bros.	10	—	1 1/2	2 1/2
Kines Corp.	5	2	4 1/2	4 1/2	Walton's	—	—	—	—
Russell Corp.	4	2	3 1/2	3 1/2	May City	—	—	—	—

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Volmer of G. Tsai & Co., Inc., Los Angeles, (213) 556-3234, members of the New York Stock Exchange.

Off The Ticker

Superscope Inc., Los Angeles, announced the completion of a \$6.6 million, seven-year loan agreement with the Bank of America, the Continental Illinois National Bank and Trust Co. and Marine Midland Bank.

The credit, which is available for a three-year period as a revolving credit, is followed by a four-year term payment. It enables the company to borrow either in domestic U.S. currency or in Euro-dollars, as well as Euro-currencies. It carries a floating interest rate. Proceeds from the credit have been used to repay short-term bank debt.

ended Oct. 2, compared to earnings of \$121,000, or 6 cents a share, on sales of \$122,038,000 in the previous year.

Japanese exports certified in November rose 40.6% from the like year-earlier month to total \$6,715 billion, with the sharpest increase coming in exports to Western Europe, the Ministry of International Trade & Industry said. Exports to the U.S. totaled \$1,004 billion in the first 20 days of November, up 48%.

CBS Inc. has acquired Fawcett Publications Inc. for \$50 million. Fawcett publishes Women's Day, Mechanix Illustrated and Rudder magazines and is a leading mass market paperback outlet under its Crest and Gold Medal imprints. Fawcett also prints, distributes and fulfills subscription services for various publishers. The company's revenues in 1976 were approximately \$135 million.

Storer Broadcasting bid \$57 million for Viacom International, former syndicator arm of CBS Inc. Storer's bid amounts to \$15 per share and is subject to approval of Viacom's board and stockholders.

Viacom's stock went from 91 1/2 to 13 1/2 the week of the bid. The company will consider the deal at its board meeting Jan. 20. Under terms being discussed, Viacom would become a wholly owned subsidiary of Storer. The FCC had ruled that CBS must divest itself of Viacom, which also produces software and owns cable systems and a pay cable outfit. Viacom has about 3.8 million shares outstanding.

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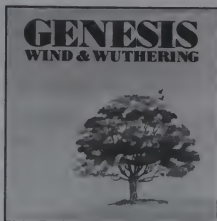
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|-----------------|--|-------------|---|
| 2/27/77 | MACKAY AUDITORIUM, UNIV OF COLORADO,
BOULDER, COLORADO | 3/4/77 | MAPLE LEAF GARDENS, TORONTO, CANADA |
| 2/4/77 | MUNICIPAL THEATRE, TULSA, OKLA | 3/5/77 | OTTAWA CIVIC CENTER, OTTOWA, CANADA |
| 2/5/77 | MUNICIPAL AUDITORIUM, KANSAS CITY, MO | 3/8/77 | SPECTRUM THEATRE, PHILADELPHIA, PA |
| 2/6/77 | KIEL AUDITORIUM, ST. LOUIS, MO. | 3/6/77 | MAPLE LEAF GARDENS, TORONTO, CANADA |
| 2/8/77 | ORPHEUM THEATRE, MINNEAPOLIS, MINN | 3/9/77 | OPEN |
| 2/9/77 | DANE COUNTY COLISEUM, MADISON, WISC. | 3/10/77 | CIVIC ARENA, PITTSBURGH, PA. |
| 2/10/77 | MILWAUKEE AUDITORIUM, MILWAUKEE, WISC. | 3/12/77 | VANORBIT UNIV., NASHVILLE, TENN. |
| 2/11/77 | TO BE FILLED (OPEN) | 3/13/77 | OPEN |
| 2/12/77 | MASONIC AUDITORIUM, DETROIT, MICH. | 3/15/77 | FOX THEATRE, ATLANTA, GA |
| 2/13/77 | WINGS STADIUM, KALAMAZOO, MICH. | 3/16/77 | MUNICIPAL AUDITORIUM, NEW ORLEANS, LA. |
| 2/15, 16, 17/77 | AUDITORIUM THEATRE, CHICAGO, ILL. | 3/17/77 | SAM HOUSTON COLLEGE, HOUSTON, TEXAS |
| 2/19/77 | WINNIPEG ARENA, WINNIPEG, MANITOBA, CANADA | 3/18/77 | TEXAS HALL, ARLINGTON, TEXAS |
| 2/21/77 | KITCHNER MEMORIAL AUDITORIUM, KITCHNER,
ONTARIO, CANADA | 3/21/77 | UNIV OF TEXAS, MUNICIPAL AUDITORIUM,
AUSTIN, TEXAS |
| 2/23/77 | MADISON SQUARE GARDEN, NEW YORK CITY | 3/24/77 | THE FORUM, LOS ANGELES, CA |
| 2/24/77 | BOSTON MUSIC HALL, BOSTON, MASS. | 3/25, 26/77 | WINTERLAND, SAN FRANCISCO |
| 2/25/77 | SPRINGFIELD CIVIC CENTER, SPRINGFIELD, MASS. | 3/27/77 | SAN DIEGO SPORTS ARENA, SAN DIEGO, CALIF. |
| 2/27/77 | RICHFIELD COLISEUM, CLEVELAND, OHIO | 3/29/77 | CIVIC CENTER, PHOENIX, ARIZONA |
| 2/28/77 | BUFFALO MEMORIAL AUDITORIUM, BUFFALO, N.Y. | 4/1/77 | PARAMOUNT THEATRE, PORTLAND, OREGON |
| 3/2/77 | FORUM, MONTREAL, CANADA | 4/1/77 | PARAMOUNT THEATRE, SEATTLE, WASH. |
| 3/3/77 | COLISEE DE QUEBEC, QUEBEC CITY, CANADA | 4/3/77 | COLISEUM, VANCOUVER, CANADA |



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IT'S THE SOURCE

Disks, Clothes Meld Together In CHI Shop

By ALAN PESCHANSKY

CHICAGO Records and clothing are being interwoven here, perhaps to an unprecedented degree, at the Source in suburban Oak Park.

The five-year-old record store, formerly the Sound Source, was grafted with a boutique and head shop this fall.

What sets it apart from most other outlets experimenting with cross-breeding, including Playboy's Playhouse and the Arlington Heights Tip Side here, is the degree to which the product physically intersects and the

coordination of displays across product categories.

"It isn't half a record store and half a clothing store," explains Marilyn "Def" Reich, who owns the open mall location and manages its music end. "The department store idea has been completely fulfilled here."

Reich leases space to Jim Bidro and Douglas Dagenais, who manage the Source's clothing and paraphernalia departments. Their businesses are financially independent, but the principals worked cooperatively on the location's design, which involved extensive renovation and remodeling.

Futures in the penetrating record and clothing areas have been customized fabricated from heavy cardboard molds used in shaping poured concrete. A novel tape display also has been devised; cassettes and 8-tracks are held flush against the sloping plexiglass sides of a seven-foot pyramid, into which a clerk ducks to retrieve the customer's selection.

As a lifestyle department store, the Source claims 1,800 square feet of floor space.

Reich says MOR record trade has increased significantly with the changes. "The store was too garish and funky before. The clothing and redesigning made the adult buyer more comfortable," she notes.

PUB FIRMS CONSOLIDATE

NEW YORK Screen Gems/Columbia-EMI continues to consolidate its catalog with Beechwood Music Inc. and its affiliates Central Songs and Glenwood Music Corp.

Central Songs will move into Screen Gems' Nashville office and its staff will report to Screen Gems general manager Paul Tannen. Beechwood/Glenwood catalogs will be integrated with Screen Gems in Los Angeles under Roger Gordon and in New York City under Irwin Schuster.

New Arista Series

NEW YORK Arista is giving American fans a chance to sample a wide variety of English Top 40 music with the label's release this month of its British Collection Series.

Included in the series are "Makes You Blind" by the Gitter Band; "Silk" "History Of Bell U.K. 1970-1975"; "The Best Of The Drifters"; and "Showaddywaddy."

All the albums are drawn from the Bell U.K. catalog which Arista owns.

Shayne Into Court

LOS ANGELES—Larry Shayne, holder of 47.5 shares of half of Northridge Music, has petitioned Superior Court here to oversee the dissolution of the publishing firm. Shayne and Mr. and Mrs. Henry Munson, who own the other half of the shares, have been disputing and Shayne asks the court to intervene.

Live Talent In View For Chicago Granada Theatre

CHICAGO—One of the city's oldest and most grandiose motion picture theatres, the Granada, is being renovated to include live talent in its entertainment format.

The far-north landmark, a towering Spanish-Moorish structure built in 1925, has been in transition since late summer, when it was acquired by Tom Kane, former owner of the BBC disco here.

"Basically we've been restoring the entire theatre, and we've remodelled the lobby to create a club within a theatre," says Kane, whose first move was to convert the Granada to a \$125 admission second-run house.

By late January, the entrepreneur

says, he will begin booking live acts in the balconied, high-ceilinged auditorium.

"One night it will be a baroque trio, another night a jazz quartet, the next a folk singer," Kane explains. The price of admission to the Granada will cover both film and entertainment.

Part of Kane's plan also is to produce concerts within the theatre itself, which seats 3,400. Installation of lighting and sound equipment and extensive upgrading of the auditorium is slated for 1977.

Kane says the theatre will be booked selectively, with regard to physical preservation and the neighborhood surrounding.

New 'Train' Logo For Rocket Label

LOS ANGELES—Rocket Records has redesigned its logo effective with the company's 1977 releases. The new design, a black streamlined modern train, replaces the yellow and red locomotive. The colors of the new labels are gray, deep gold and harvest yellow.

The inner album sleeve has also been redesigned in white with "The Rocket Record Company" printed in black in a repeating pattern.

Rocket 45s will be packaged in a new sleeve with the train across the upper portion and the label's name beneath the train. The new logo, label and package were designed by Ronald Wong of the Rocket art department.

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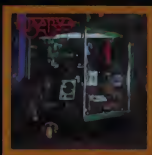
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5% Discount On Mercury Items

CHICAGO—Phonogram / Mercury is offering a 5% discount on records and tapes in a "best of" or "greatest hits" campaign through Feb. 28. The 11 albums included in the program are "The Best Of Bachman-Turner Overdrive," "Gold!" by the Ohio Players, "All The World's A Stage," by Rush, "The Best Of Rod Stewart Volumes 1 and II," "The Best Of Unhappily," "Tom T. Hall's Greatest Hits Volumes I and II," "The Best Of The Statler Brothers," "The Best Of Johnny Rodriguez," and "Encore Of Golden Hits" by the Platters. Local print ads will back the campaign.

The label also is discounting its Celebrity Series pop and country singles catalog by 10% through the end of February.

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'GET RID OF STIFFS' 12 Sales Tips By Merchandise Exec

LOS ANGELES—Freelance merchandising executive Fred Rice says there are 12 tips by which dealers can increase profits.

1 "Albums that don't sell are stiff. The first thing to do is get rid of the stiffies, they're taking valuable space and profits.

2 "Full LP cover display is vital. Give the prospective buyer a chance to see the new LPs. Do not put a new release in a browser box. It then becomes a catalog item.

3 "Give new LPs at least four weeks of full in-store display.

4 "Use window display to expose new releases.

5 "Set up a 'what's new' wall display featuring the new LPs, new artists and new sounds.

6 "Use trade magazines for their appraisal of new single and LP releases to help in ordering.

7 "Use advertising allowances to advertise new releases on radio and in local and school papers.

8 "Remember surplus sales records. Tie-in with your favorite local station so it will showcase your new releases.

9 "Have your employees keep in touch with the sounds of the product which they are selling and make new releases available to your good customers. Enthusiasm in new product begets sales.

10 "Offer special incentives for customers to buy new releases such

as special prices, bonus product and trade-ins.

11 "Promote new releases as gifts. Have them gift wrapped for that extra touch during holidays.

12 "Remember, nobody can pick a hit to do not a prejudice product.

Rice points out that new releases account for 50% of all record sales.

The veteran merchandiser spent 27 years with Capitol Records and has been doing freelance work since April of 1974.

Hildebrand Dies In La.

LOS ANGELES—Henry Hildebrand, 54, who founded All-South Distributing, New Orleans, in the mid-fifties, died at his home in Metairie, La., Wednesday (12).

Hildebrand had been under doctor's care since shortly before Christmas, but had returned to his home Tuesday (11) from a local hospital which had been treating him for a heart condition.

Hildebrand, who started in the industry as a youth working for the independent distributor who had the Columbia Records franchise in New Orleans, eventually became chief operational executive for the franchise. He started his own independent label distributorship about 1956. Prior to his death, he operated the largest label distributorship in that area and had a large record operation.

It's understood that his son, Warren, who has been a principal in All-South, will continue the business with the support of present employees. Other survivors are his wife, Evelyn, another son, Henry Jr., and his father.

M.K. Jerome Dies

LOS ANGELES—Memorial services for long-time ASCAP member M. K. Jerome, who died here Jan. 8, were held last Tuesday. He was 83. Jerome composed a number of hit songs and was nominated for an Oscar in 1943.

Hot Line Distrib Sues Private Stock

LOS ANGELES—Hot Line Distributing Inc., independent label distributorship, Memphis, has filed suit against Private Stock Records in Circuit Court there, seeking payment of \$72,233.12. The pleading alleges Private Stock appointed its plaintiff as its distributor Feb. 13, 1976.

The defendant, it's claimed, terminated Hot Line June 21, 1976, leaving the firm holding the bag for the delinquency, which came from uncredited returns.

12-Inch From WB

LOS ANGELES The first 12-inch, 45 r.p.m. disco single put into commercial release by Warner Bros. is an extended version of the independent Truth's newest single "Let's Go Down To The Disco" backed with its previous soul chart hit "You + Me + Love" on the Whitefield custom label.

The disco mix contains more than 20 minutes of music and comes packaged in a custom sleeve. Warner has until now only supplied disco DJs with 12-inch extended mix versions of disco material.

Black Music Panelists Hit Issues At Warner Powwow

By NAT FRIEDLAND

ACAPULCO A black music panel of three radio programmers and three retailer-wholesalers at the Warner Bros. Records Convention here Jan. 6 got to the nuts and bolts of a wide variety of issues affecting this booming field.

Manny Clark of WGLV in Charlotte, S.C., called contemporary soul radio "basic black but not all black." Applicable records by white artists such as the Bee Gees and Leo Sayer can be played on soul stations before crossing over to the soul chart.

Frank Johnson of the Malden record stores in Los Angeles said "We must stock any record added to the major soul stations in our market." Neither he nor the other record store operators on the panel have seen much consumer interest in 12-inch disco singles yet. But they find tape, particularly in the cassette format, a growing part of the soul market.

Gerry Shannon, music director of WURL in New York, said that singles still dominate airtime at her station despite an increasing willingness to program album cuts. WURL does not drop black crossover records early simply because they get play on the Top 40 stations in New York City.

George Gillespie, operator of the S.O. Shack stores in Washington, D.C. said that in-store play of records in his market is a key sales booster. Merely playing a record in the store is not nearly as effective.

Jerry Rushing of WEDR-FM in Miami said that because of the large Cuban population in his market he consistently programs salsa disco and because of the proximity of the West Indies, reggae is a viable chest in his playlisting.

Ernie Lerner of Ernie's One-Stop in Chicago said the FBI has only recently brought tape piracy under control in his market. He likes massive displays of push records such as the new Stevie Wonder album in his Record World stores and keeps special wall display areas for top singles on the Billboard soul chart.

The free-swinging session, with many questions from the floor, was chaired by Tom Draper, WB director of operations. There was a lot of discussion on the part of a wide range of opinion on the past as to how dominant the single remains in this marketplace but most of the speakers agreed that albums, which provide more music and better sound for the consumer dollar spent, are gradually assuming a greater share of the soul consumer dollar.



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RECORDS

RCA And Engineers Negotiate

By IS HOROWITZ

NEW YORK—Engineers at RCA Records studio late last week were busy making key proposals made by the union to relax union operational standards or see the manufacturer's position in recording studios here.

The company had already decided to shut down its studios in Nashville and Los Angeles (Billboard, Jan. 11, 1977).

RCA is asking its engineers here to join the National Association of Broadcast Employees & Technicians (NABET), to give ground on at least some issues, traditional in past union contracts, it feels vital to continued quality operation.

A key point is the demand that the union have unlimited rights to record in non-house-studios, without the use of union soundtracks.

Another is that "gaffer" engineers be allowed to handle the controls in the RCA studios here both in recording and mixing at the artists' option.

A third key demand is that the labor be permitted to use one engineer's sessions instead of the firm requirement that at least two be on hand. It has become standard practice.

(Continued on page 20)

When Answering Ads . . .
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SURPRISE PARTY—Jerry Wexler, veteran producer and now consultant to Atlantic Records, chats with Paul Simon while Wexler's wife, Renee, looks on. The occasion was a surprise party for Wexler in honor of his 60th birthday. At the right is Clive Davis, president of Arista Records.

3 Firms Collaborate On 'Disco' Movie

LOS ANGELES—The burgeoning disco trend gets its second full-length motion picture treatment starting in April when Columbia Pictures, Casablanca Filmworks and Motown Productions jointly film "Disco," starring top recording stars.

Previously, the Robert Stigwood Organization announced a disco film starring John Travolta.

Joe Layton, Broadway musical film and television director, has been signed and Motown's Rob Cohen will produce the movie, based on an original screenplay by Barry Bernstein. Peter Guber and Neil Bogart of Casablanca Filmworks will be executive producers and Tony Masters will be associate producer.

Casablanca Records will distribute a double-pocket soundtrack album in the U.S., while Motown has international market rights. Columbia Pictures intends to work with exhibitors in creating a special disco sound in theatres.

Donna Summer will play an important lead role.

Hayes Bankrupt

MEMPHIS—Isaac Hayes filed personal bankruptcy Dec. 22 here, indicating debts of \$6 million. The singer has also given up his label, Hot Buttered Soul, but intends to continue recording. His label has been distributed by ABC.

Mini Synthesizer Gains Popularity, Industry Usage

LOS ANGELES—The Stylophone 350S (\$129), a mini computer-oriented synthesizer, is now being used by music industry professionals.

Steve Wonder, Joe Feliciano, Norman Whitfield, Dave Bowie and Paul Anka are among those using the grow-up copy of the children's toy Stylophone.

The 44-key instrument, about the size of a portable typewriter weighing approximately two pounds, carries its own amplifier and speaker and operates on two PP9 batteries.

A variety of instruments can be simulated from this instrument including violin, bass, woodwind, clarinet, flute and others, claims Clarence Baker, president of Audio Arts Inc., who holds exclusive rights to distribute the Stylophone 350S in the U.S., Canada and Mexico.

The instrument, created and manufactured by Dubrey of London, will sell for at least \$200 when it hits the retail stores, says Baker.

She secured the franchise at last year's MIDEM conference but began to promote it only as a Christmas item.

"My problem now is that I just can't get enough of them. I have a waiting list of more than 200 who have paid for the Stylophone 350S and are waiting for delivery," she says.

Baker, who is negotiating to have the instrument placed in schools and public institutions, is also contemplating getting into the mail-order business with it.

MCA Phasing Out Country Producers

NASHVILLE—MCA Records, Inc. will be phasing out its in-house production in the next few months in a move to continue with the current record industry trend of independent production.

The trend began almost a year ago with MCA when Owen Bradley, Nashville head of the firm, left to go into independent production. Now, Snuffy Miller and Walter Haynes, MCA's current in-house producers, will work for the company only on an independent basis.

"These changes in no way reflect the performance of these two fine producers," says Jack Parker, Nashville.

Paris Disco Opera

LOS ANGELES—A disco opera "Donnors" will be previewed in Paris immediately following MIDEM by the Artie Wayne Organization. Publisher-writer Wayne co-wrote the book and most of the songs with Norma Helms. The entire opera score will be performed, with several of the numbers in full-scale dance production.

vill's vice president of A&R at MCA.

"Our artist roster has changed considerably over the past year to 18 months and in most cases the new acquisitions are independently produced already. These changes have decreased the number of acts produced in-house and this move is purely economical."

"Plus, it allows our current in-house producers the freedom and flexibility to produce acts outside the MCA roster."

N.Y. HIFI SHOW IN NOV.

CHICAGO—The record and disco industries will play key roles in the first New York Hifi Stereo Music show, produced by Boh and Terry Rogers Nov. 3-4 at the Statler Hilton. It was announced at the Winter CES here. It will be a combination dealer-public show with Thursday and half Friday (3-4) for the trade and Friday-Sunday (4-6) for the public.

BANKRUPTCY SALE STAX RECORDS, INC.

The Trustee is authorized to sell all of the assets of the bankrupt Stax Records, Inc. The assets will be offered for sale at 3 p.m. January 26, 1977.

The assets consist principally of the following:

All the Trustee's right, title and interest, in and to master recordings of Stax Records, Inc. The released products by label are:

LABEL	TYPE	NO OF RELEASES (APPROX.)	LABEL	TYPE	NO OF RELEASES (APPROX.)
Enterprise	L.P.	51	Enterprise	Single	101
Stax	L.P.	81	Stax	Single	220
Volt	L.P.	27	Volt	Single	110
We Produce	L.P.	5	We Produce	Single	13
Arden	L.P.	5	Arden	Single	8
Gospel Truth	L.P.	24	Gospel Truth	Single	13
Koko	L.P.	2	Hot Water	Single	1
Partee	L.P.	5	Koko	Single	14
Respect	L.P.	7	Mikim	Single	3
Truth	L.P.	2	Partee	Single	2
Respect	Single	4	Warren	Single	2
Weiss	Single	2	Stax-Atlantic	Various	296

(approximately 209 L.P.s and 789 singles)

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Office furniture and equipment including desks, chairs, electric typewriters, calculators, and various stereo component sets.

• All sales are subject to approval of the Bankruptcy Court.

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New Companies

Little Angel Records formed in Los Angeles by former promotion man Bob Holladay who will act as president. Initial signing is singer-songwriter Randy Richards whose single "There's Always A Good Bye" has been rush-released. Offices located at 1844 Westholme Ave. (213) 475-5328.

Sundance Records launched in Los Angeles by Byron Berline Dan Cray, John Hickman and Lloyd Segal. First releases will consist of three instrumental albums by Berline on fiddle, Cray on guitar and Hickman on hango. Each artist will produce its own album with Segal acting as executive producer. Offices are at 10850 Wilshire Blvd. (213) 879-3444.

Mr. Midwife Records has been formed in New York. Directing the company will be music veteran Nor-

ris Mayhams. First record on the label will be a single, "Natural Homebirth" written by noted midwife Norman Casanova, and performed by Norris the Troubadour and the Seahound Cousins. Label is located at 135 Hamilton Place, 10031, (212) 368-7275.

Bighorn Records has been formed in New York by producer Jeff Lane and Randy Muller, leader of Brass Construction. Plans are for a major label to distribute. Company is located at 1700 Broadway, 10019, (212) 757-4534.

Natalie Neilson Management Co. formed in San Francisco by Natalie Neilson, manager of Graham Central Station. Neilson will expand her rock origins to include all styles of music as well as drama, poetry and writing. Firm is located at 843 Montgomery, (415) 781-0578.

The Image Makers formed by Richard Baron to provide advertising and public relations for entertainment for the central New York State region. Firm is located at 403 Deerfield Road, East Syracuse, N.Y. (315) 437-7847.

Harmony Artists, a management company formed in Los Angeles by talent bookers Jerry Ross and Michael Dixon. Firm will hook acts into a club circuit. Location is at 8831 Sunset Blvd., (213) 659-9644.

Bruce Henderson Associates established in New York by the former agent for the Byrds, Jefferson Starship, Hot Tuna and the Nitty Gritty Dirt Band to function as artist's management firm. Temporary address is 225 West End Ave. New York, (212) 580-0723.

New Callopie Label Will Function As Festival Arm

LOS ANGELES—Festival Records, a marketing and distribution firm, has been organized in Sherman Oaks, Calif., with Callopie Records as its first label link.

Heyward Collins, a former banker, and Rick Donovan, long-time promotion/promotional executive, are president and vice president, respectively of both firms.

In addition to releasing new product, Collins has acquired three master catalogs, providing Callopie with a steady flow of solo artist and collection material. Festival is also open to represent domestic and foreign labels for distribution in the U.S. Collins will be at MIDEM to consolidate foreign affiliation.

First releases include the soundtrack from a "kissing documentary," "Winter Equinox," and two oldies packages, "Roots," a collection of fifties and early sixties hit by r&b artists, and Armed Forces. DJ Jim Pecker's "10th Anniversary Salute To Rock 'n' Roll," an early sixties collection.

About Feb. 1, Chad Everett, long star of television's "Medical Center," will have his first album release which he will promote in conjunction with his 40-city tour for Lauder Scott's "King Of The Hill" tennis

tournament in the U.S. Cousin singer Rebecca Lynn will also debut about that time with an album.

Collins has acquired the 500-horn catalog of Huey Meaux's Crown Cap label, which includes artistically Freddy Fender, Doug Kenbar, Ronnie Miller, Mickey Gilley, Doug Sahm, Johnny Winter, Bl. The new Mike Bandy and Barbara Lynn, among others.

A previously unreleased catalog, considered enough for 35 albums, jazz, has been obtained from a Los Angeles physician.

Artists included are Cannonball Adderley, Pete Jolly, Mel Torme, Count Basie, Joe Williams, Cal Tjader, Shorty Rogers, Carmen McRae, Paul Horn, Charlie Barnet, Ray Nichols, Curtis Custer and Max Roach.

Collins also has material enough for seven albums by Richard Pryor, he says. The firm also has a BMI publishing adjunct, Marlu Music, with an ASCAP wing in preparation.

Thus far, Phil Willen, marketing vice president for Festival, has appeared Pacific, San Francisco, ABC, Seattle, and in Tune, Los Angeles, as distributors.

Read IMIC's Keynote

• Continued from page 1

son, a Western Hemisphere committee is being formed and will be announced at a later date.

The international executives on these committees will help formulate the agenda and arrange for additional speakers to address his year's IMIC which is sponsored jointly by the Billboard Group of international businesspersons, Billboard, Music Week (U.K.) and Music Labo (Japan).

The 10-member European committee is comprised of the following members:

Stephen Stewart, director general of IFPI, Ian Ralston, managing director of Anchor Records, U.K., Leslie Hill, managing director of EMI Records, U.K., Michael Freegard, general manager of the British Performing Rights Society, Paul

Rich, vice president and international manager of Carlin Music, U.K., Chris Wright, chairman of Chrysalis Records, U.K., Piet Schelvis, president of Phonogram International, Barm, Stephen James, managing director of DJM Records, U.K., Guido Rignano, managing director of Ricordi Spa, Italy and Gerry Oord, managing director of RCA in the U.K.

Today, three executives have been set to participate in IMIC's ad hoc committee from the Far East, with a fourth to be announced shortly. The three are:

Shiro Kaneko, managing director of Victor Music Industries, Japan, Tats Nagashima, president of Taiyo Music and chairman of Kyodo Tokyo and UDO Artists, Japan, and Maso Watanabe, president of Watanabe Music Publishing Corp., Japan.

Conference headquarters for IMIC '77 will be Amsterdam's Olura Hotel.

The decision to return IMIC to an annual basis was made at IMIC '66 attended by nearly 400 persons in Honolulu last May.

Since the first IMIC which was held in the Bahamas in 1968, the event has been gaining status as the annual summit meeting of the world's music record community.

Other IMICs have been held in Palma de Mallorca, Spain in 1969, followed by Montreux, Switzerland (1971), Acapulco, Mexico (1972) and London (1974).

In addition to the scheduled business sessions, supplemental sightseeing trips plus activities for wives are being planned for the event.

Registration details will be published in later issues.

Tape a TV Stanza

LOS ANGELES—Tony Bennett and pianist Bill Evans have taped a half-hour television special to help promote their new Impass album, "Together Again," slated for early February release. The program has already been sold to the Canadian Broadcasting Corp. for airing Feb. 27 but American viewers will see

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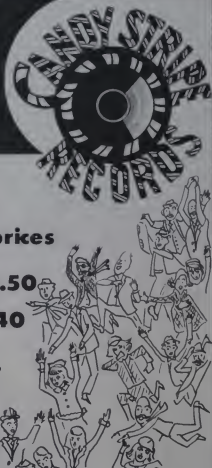
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Marketing Seminar Successful

Continued from page 3

people, were onstage. We talked about marketing all day and each of my department heads made a presentation on what they do.

Besides the Nashville executives, Jack Craig, vice president and general manager of marketing, New York, took part in the seminar along with regional staffers from Los Angeles, Dallas, Atlanta, Washington and other areas.

Joe Mansfield, Jay Jensen, Zim Zemerle, Frank Mooney and Dan Walker shared their thoughts with

the artists, producers and managers gathered for the conclave which was the idea of Blackburn who served as host.

"I believe I'll prove to be by far the most productive approach for Columbia country artists that has taken place in Nashville," comments Sonny James, one of the artists attending.

Other Columbia and Epic artists attending included Tammy Wynette, Marty Robbins, Johnny Paycheck, Bob Luman, Johnny Duncan, Billy Swan, Charly McClain, Patti

Leatherwood and the group Shyls. Producers attending included Billy Sherrill and Ron Blalock of CBS and independent producers Ray Baker and Larry Rogers.

With only one 10-minute break, the program featured talks by the record men supported by audio/visual displays. Roy Wunch, Epic promotion, and Joe Casey, Columbia promotion, shared mikes to explain their upcoming programs and what will be happening in the future.

Gene Ferguson discussed artist development and plans for 1977 CBS career development projects such as the 1976 King's Island shows in Cincinnati that turned artist appearances into increased billings.

Mary Ann McCready outlined her specialty—press and media relations. Dan Pinckard, special projects manager, talked about LP sequencing and other matters. Blackburn directed slide presentations of new marketing techniques, plans and artist campaigns for the first quarter.

Bill Barnes presented the artistic and commercial aspects of cover art and design.

Hologram Code

Continued from page 1

from independent companies which find it feasible to use," he says.

He also says that because the coding system is highly technical and complex, it will have to be further investigated by technicians as to costs and implementation.

According to Howard Freeman, vice president of marketing, and Selwyn Lusack, engineer and creative director, the holograph coding system is "foolproof, non-transferable and inexpensive."

The holographic light impression can be placed on the album jacket, vinyl itself or sticker labels. Freeman says the impression can be subtly placed between the album's last cut and sticker or between any two cuts depending on record company specifications. For cassettes, the embossment can be made on the label or tape itself.

Freeman says that the embossment can be identified visually or if the record industry wants the impression can be invisible and seen through a special decoder developed by Holovision. He also says that the impression can be partially transferable or non-transferable with an infinite amount of variations for coding.

Because holograms are only light beams and visible with another ray of light, audio won't be effected.

A decoding system has been developed allowing the impression to be read with an inexpensive, safe laser. Once a tape or disk is identified as bogus, it is sent to the lab for decoding through a helium laser and holographic lens system. The material's original point of distribution can then be assessed.

Holography was originally developed by British scientist Denis Gabor in 1948 for which he received the Nobel Prize in 1971. Because laser light is needed to view most holograms, its commercial practicality was stymied.

The process allows a light picture to project itself from a background and suspended in space. The subject is then captured in frozen light waves by a laser beam and exists only as light.

Freeman adds that the cost of this coding system is inexpensive and does not affect the cost of an album or tape. The system will now be further investigated by the RIAA and record and tape manufacturers.

Sugarman-Billboard TVer

Continued from page 1

gles, is designed to have the stature of the Academy Awards.

"With the record industry now superseding motion pictures in terms of consumer dollars spent and in influence among most of the people we believe the industry should have its own prestigious awards vehicle," Sugarman says.

The program, to come out of Burt Sugarman, Inc., which produces a number of award shows, including "Midnight Special," will have its own staff and be geared to the highest production standards.

The awards will be presented in recognition of artistic excellence.

The relationship between Sugarman and Billboard was established five years ago when "Midnight Special" began using the publication's charts and features as a basis for signing acts for the NBC-TV presented program.

"We chose to use Billboard again," Sugarman says, "because of the magazine's leadership in its 84 years of covering the music and record industries and its stature as the industry's foremost publication throughout the world."

"Its charts are recognized as the leading authority on music popularity around the world and right fully so, since it was Billboard that first introduced the charting of selections more than a half century ago."

"Billboard is delighted to be a part of a project of the scope and stature of 'Zhu's,' and to be associated with a producer of the high caliber and quality standards of a Burt Sugarman. We welcome the opportunity of working with him and his talented staff to bring to the public's ever-growing demand for more TV programming devoted to contemporary music and its artists."

Show Tunes Cry For Help

Continued from page 6

tional label, Shubert Alley Records, in a move aimed at reducing their dependency of commercial labels for exposure.

At the time, they also expressed hope that the creation of Shubert Alley Records as a vehicle for the music from their plays, would give added impetus to shows they felt would stand a greater chance of success if the public received early exposure to the music (Billboard July 31).

Following the lead set by Shubert Alley Records, the producers of "The Robber Bridegroom" have also had four of the more commercial tunes from the play released on Take Home Tunes, a small promotional label based in Connecticut.

The tunes are "Sleepy Man," "Nothin' Up," "Love Slippy," and "Goodbye Salome," and feature Broadway actors Jerry Orbach and Virginia Vestoff on vocals. Although not an original cast product, it is hoped that this extended play single, which is being widely distributed to radio stations in the Northeastern U.S., will perk enough interest among radio station executives to ensure some airplay.

The show's producers feel that if they can capture the interest of the radio stations, then stimulating public interest should not be difficult.

Meanwhile, Waldman & Udry who proudly admit to being past students of the late Frank Loesser, are also concerned about the future of Broadway musical as they are about record label indifference to the music.

The duo feels that the day of the

Sugarman has worked with musical TV presentations as executive producer of the 1971 and 1972 Grammy Awards telecasts.

He has also been executive producer on network specials, including Joe Feliciano, Dionne Warwick, the Los Angeles Philharmonic plus a regular slot on daytime with Henry Mancini and Johnny Mann.

His firm will produce a one-hour network special on Richard Pryor which tapes in March. And Sugarman is reported to be daytime with "Celebrity Sweepstakes," a non musical program.

WEA Price

Continued from page 1

where he previously paid \$4.09 to the LP and \$4.40 for the cassette.

The big user, who paid \$3.84 and \$4.01 for LP and tape, respectively, now pays \$3.95 for either. The price changes on \$1 list price graduations continue through product up to \$17.98 suggested list.

The independent dealer receives an increase of from 2.7% to 4% on the wholesale price of LPs, while the wholesale tape price reduction ranges from approximately 4.5% to 7.5%. The big user's tape price, wholesale increases from 2.9% to about 5.5%, while tape prices drop from 1.5% to about 5%.

The big user's price schedule shows \$6.98 list product now universally priced at \$3.38, while the old price was \$3.36 for LP and \$3.95 for tape. There was no change in price for \$6.98 list product on the independent dealer schedule for singles and Nonexclusive product remains the same, it's reported.

The price change became effective Monday (10).

taxish, big-budget Broadway musical, especially those without name talent, is on the wane, and that they will eventually be replaced with smaller musicals like "Chorus Line" and "Robber Bridegroom" capitalized with \$500,000 or less.

Waldman & Udry feel that although there are restrictions to working within the framework of a small budget, there is the advantage of greater creativity, engendered by having to do a lot with a little money.

Smaller budgets, say Waldman & Udry, are also resulting in greater opportunity for little known talent to break into Broadway. They explain that with a limited amount of money to underwrite a show, producers must turn to lesser-known, lower priced writers for product.

They point out that Papp and Gordon Davidson are already doing this with unprecedented success as evidenced in shows like, "Chorus Line," "For Colored Girls," and "Three Penny Opera," and that soon other producers will be forced to follow.

Waldman & Udry also feel that the money lavished on high-budget musicals could be better used to test several small shows off Broadway or out-of-town before bringing them on to the Broadway stage.

They feel testing is important to in order to discover its weaknesses and, if necessary, perform critical surgery before deciding to open on Broadway.

Waldman & Udry dispel arguments that low-budget shows compromise spectacle and excitement by pointing to the success of "Chorus Line," "For Colored Girls" and their own show.

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Like a magnet, MIDEM draws music executives from all over the world to Cannes for deals, deals and more deals, plus some excellent entertainment and fellowship.

11th MIDEM Biggest Ever With More Top Execs There

(Continued from page 1)

receptions. Among major company meetings set for MIDEM week are those of Polydor, EMI, United Artists, Phonogram, RCA and Jet Records.

Says Chevre: "The emphasis at this year's MIDEM will be on the business side of the world of music and what distinguishes it from all preceding MIDEM's is that the representation of music industry VIPs from all major markets is stronger than ever before."

"This year my plan has been to concentrate my activities on the market itself and leave the concert presentations to others. So there will be no MIDEM galas as such as

though there will be shows staged by different companies and organizations throughout the seven days—some in the casino and some in the local nightclubs such as the Playgirl, New Brummels and Whisky A Go Go.

This record breaking MIDEM has required the installation of an additional floor of exhibition space in the Palais Des Festivals. The ground floor parking area has been equipped with 130 exhibition modules and this means that the total exhibition surface area for this year's MIDEM is in excess of 4,200 square meters.

Among the concert events, all of which will be held this year in the

Casino are recitals by Melaine on Sunday, Jan. 23 (8 p.m. and 10 p.m.), performances by Manhattan Transfer on Wednesday, Jan. 26 (7:30 p.m. and 10 p.m.) and the French Variety Club record centenary gala with Gilbert Becaud, Paul Anka and Petula Clark (Tuesday, Jan. 25, 9:30 p.m.).

There will also be an Italian gala (Friday, Jan. 21, 7:30 p.m. and 10 p.m.) and an international gala sponsored by the International Federation of Festival Organizations (IFOO), featuring among others, Marion from Finland, Le Orme (Italy), Peggy March (West Germany), Monica Laus and Klaus Dieter Henkel (German Democratic Re-

public), Paco De Lucia (Spain), Helmut Zacharias (West Germany), Les Reed (U.K.), Meja Sepe (Yugoslavia) and Teach In (Holland).

The opening soiree on Saturday, Jan. 22, will take the form of a record centenary fancy dress ball for which guests will be required to come in costumes which suggest popular song titles. Musical tribute will be paid during the evening to outstanding recording artists of the century.

In addition to record company and music publisher meetings there will be the customary meeting of international music industry lawyers (Jan. 21, 3 p.m.) and of the Light Music Section of the Inter-

national Publishers Assn. (Jan. 21, 3:30 p.m.), both in the Majestic Hotel.

Chevre says he predicts continued growth for MIDEM over the next three years. "It has built up considerably since it was founded, making the construction of a new conference and exhibition complex on the site of the Casino absolutely indispensable."

"We expect this to be open in time for the 1980 MIDEM. In addition to exhibition space, the complex will house five auditoriums ranging in accommodation from 400 seats to 3,000 and 12 conference rooms, seating between 60 and 80 people, for company meetings

Conclave To Kick Off Recording Industry's Centenary

Future Growth Seen For 2d Decade

By HENRY KAHN

PAKIS—The 11th MIDEM has its own emblem which will be on display throughout the whole event.

It marks the centenary of the invention of the phonograph and bears the dates 1877-1977 and the words, One Hundred Years Of Recorded Music.

Bernard Chevre, MIDEM Director General, says: "That emblem, when it is unfurled for the first time, will mark the start of centenary year."

It also marks the start of a new decade of MIDEM. Chevre does not believe many mistakes were made during the first 10 years but is making sure the few that were discovered will not be repeated.

Says Chevre: "MIDEM is a get-together of the music industry at the best possible level. It is essentially a market, held in comfortable and relaxing conditions. People meet in the Palais, in the bars and in the restaurants. They see industry contacts all day long, through into the

night and can talk business all they want."

The atmosphere created is one of the reasons why there will be no tented marquee this year and only one official gala, excluding the usual opening this year.

"That tented hall was one of the errors we shall not repeat," Chevre says. "It was neither comfortable nor relaxing. In fact, it is frayed that atmosphere we like to maintain throughout the seven days of MIDEM."

Apart from the opening reception, an official centenary gala will be held in the Ambassadeurs. Organized by Chevre and the International Federation of the Phonographic Industries, there will be a dinner followed by the appearance

of Charles Aznavour, Gilbert Becaud and Paul Anka. According to Aznavour this will be the first time

that Aznavour and Becaud have ever appeared together on the same show.

Other MIDEM galas may be organized by different countries, or different sections of the profession, and will be more or less remote controlled by Chevre. "But," he says, "they are the responsibility of individual organizers and not MIDEM."

They are being arranged in the many clubs, the Casino theatre and so on for there is no shortage of suitable accommodation in Cannes.

This second decade will also see a great development in MIDEM. For in 1981, the great new Palais, to be built on the present site of the Casino, will be inaugurated. Chevre has all the plans on his desk. There

will be a vast auditorium capable of coping with 3,000 another with a capacity of 1,100, as well as a number of smaller halls seating from 60 to 700, according to size.

Additionally there will be various restaurants and normal facilities and the exhibition hall will cover 16,000 square meters. While all this is very much part of the future of MIDEM, this year's event is more successful than ever before.

Says Chevre: "1977 will break all records. It has even been necessary to build another exhibition level to hold the Palais to take another 550 stands. We are catering for 5,000 participants from 45 countries, and 1,000 of those will be representing big international companies."

For Chevre, MIDEM is a must. "It is as Voltaire said of God—'If it did not exist it would have to be created'."

As usual, there are questions. (Continued on page 14)



Bernard Chevre, he helps make MIDEM grow.

European Publishers Cool About U.S. Copyright Changes

Feel Royalty Should Have Been Larger

By PETER JONES

LONDON—Feelings are mixed among European music publishers on the relevant proposed changes in the U.S. copyright law, particularly with regard to the increased mechanical royalty rate from 2 cents to 2 1/2 cents.

Generally the attitude expressed is one of "better something than nothing," with an overall feeling that the increase to start Jan. 1, 1978 should have been bigger.

Hans Gerg, publisher and member of the board of directors of the German copyright agency GEMA, says: "For the U.S. the new copyright law is a matter of great prog-

ress but it is a very modest step in deed compared with copyright law in Europe, especially in Germany."

"The increased mechanical rate passed doesn't represent progress at all for German publishers because it takes currency loss in exchange takes up the increase. And the \$8 fee for phonobooks in the U.S. is a small amount."

"In Germany the rate is higher. German publishers, however, know that it has been a long and hard

fight for the improved law—it is just that many things remain to be done in the future."

Guenter Unger, managing director of April Music in Germany, says he does not look for positive financial reaction from the increase because dollar currency is not good when compared against the German mark.

"I see no real impulse coming from the German publishing market," he says.

Also in Germany, Peter Kirsten, head of Global, says: "We don't feel the new U.S. copyright law will affect us as much in the sense of releases of our recordings in the states are concerned."

"If anything, the new law will make it even more interesting to us to break into the market there."

Ron White, managing director of EMI Music in London, says bluntly: "Our view is that it is much too little and much too late. An increase of

less than a third, while it is better than nothing, bears little relation ship to the vast increase in world living costs since the \$2 rate was originally fixed. Really all I can say is that it is better than nothing."

"Anything that gives a longer protection to the song must be good for the writer and the publisher. But we regret that there wasn't a straightforward extension of all copyright, both past and future, to 50 years from the death of the composer."

"This would have simplified administration worldwide and

Bonjour

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THE ABOVE AVERAGE SUCCESS STORY OF THE AVERAGE WHITE BAND.

1975: "AVERAGE WHITE BAND"
CERTIFIED PLATINUM

"CUT THE CAKE"
CERTIFIED GOLD

"PICK UP THE PIECES" (Single)
CERTIFIED GOLD

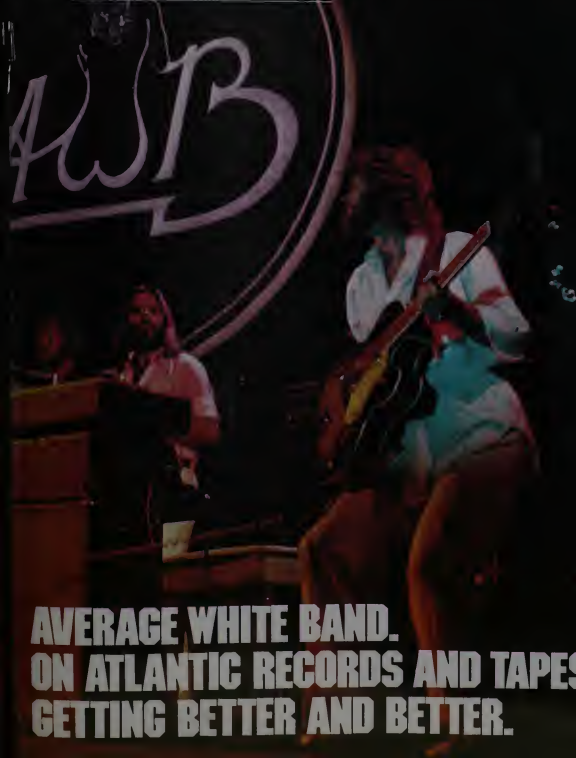
1976: "SOUL SEARCHING"
CERTIFIED PLATINUM



1977:

"PERSON TO PERSON"

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BKLI-1824



I'M IN HEAVEN
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TIGHT PLAYLISTS FORCE CHANGE

European Publishers Turn To Discotheques For Exploitation

Europe On Rise As a Source Of Saleable Talent

LONDON—Music publishers in Europe are turning increasingly to discotheques to promote copy rights since they are faced with increasing difficulty in getting into the playlists of state-run radio stations.

Disco promotion produces little in terms of performance royalties but helps records take off and achieve hit status thus boosting mechanical income.

Recent European hits created through the disco promotion system include "In Zaire" by Johnny Wakelin, "I'm On Fire" the break-through single for 5000 Volts; Boney M. and "Daddy Cool" in the U.K. and, in Germany, launching hits for artists like Silver Convention, Frank Zander, Howard Jaypendale, Gila, Gunter Gabriel and Peter Maffay.

Terry Slater, EMI music creative director based in London, says: "I've been concentrated disco play, it has been possible to break records without relying on substantial radio exposure. Certain 'In Zaire' got off the ground through the discos."

Adds EMI pop promotion manager Steve Walker: "The disco is now one of the most important entertainment forms in Britain. It is also a bonus for publishers, adding to the power of plugs on the BBC and commercial radio. It's hard to



Couples find togetherness in disco dancing: European labels find a new source for mechanicals.

LONDON—The constantly growing importance of Continental Europe as a major creative source of international product will once again be emphasized at MIDEM this year.

More and more Continental producers are seeking and finding worldwide outlets for their songs and artists.

As little as five years ago, the major Continental areas like Scandinavia, West Germany, Belgium, Spain, France and Italy were dependent almost exclusively on instrumental music to make any kind of impact abroad; where vocal recordings were concerned it was pretty much one-way traffic from Anglo-American sources.

Only Holland, perhaps the most remarkable creative country in Europe, had managed any kind of consistent breakthrough with acts like Focus, Shocking Blue, The Cats and Golden Earring.

But in the last three years, the situation has changed dramatically. The highly polished Swedish group ABBA won the 1974 Eurovision Song Contest with "Waterloo" and has since conquered the world with a succession of highly potent and brilliantly commercial singles.

Evidence of the increasing impact of Continental product on the

U.K. market is provided by the fact that of the top 50 U.K. singles last year, three were by ABBA, two by Demis Roussos and one by the Dutch group Pussycat.

And there have been multi-national breakthroughs by Sylvia and Harpo from Sweden, Teach In, the George Baker Selection, Hank The Knife and the Jets and Nico Haak from Holland, Julio Iglesias from Spain, Donna Summer, Kraftwerk and Boney M. from Germany, Demis Roussos and Vicky Leandros from Greece, and Drupi and Le Orme from Italy.

Nowhere has this explosion been more dramatic than in Germany, a country which has been traditionally more receptive than any to Anglo-American product but which—James Last, Kai Warner and Bert Kaempfert apart—seemed to have no chance of developing artists with international potential.

But, as Billboard's German correspondent, Wolfgang Spahr, writes: "A new generation of German producers, acting on the principle 'if you can't beat them, join them' has produced a string of successful productions with universal appeal. Using a disco beat and simple English lyrics, producers like Giorgio Moroder, Michael Kunze and Silverster

(Continued on page 52)

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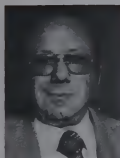


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U.S. Publishers As Record Producers: Upbeat Trend

By AGUSTIN GURZA

LOS ANGELES—Reflecting an increasingly widespread belief among U.S. music publishers that they must assume a more aggressive role in creating musical successes, many major publishing firms have become increasingly involved in their own production and promotion efforts.

Publishers have been particularly active on the production end of things. The past two years has seen the establishment of internal production entities within many of the major publishing firms.

A survey of these publishers, however, reveals their unanimous belief that their production efforts are designed not as profit-making ventures in themselves but as tools to enhance the value of their copyrights.

"As a publishing firm," says Herb Eisman, president of 20th Century Music, "We are no longer just involved in getting a song writer's work recorded. We don't believe that doing that alone for the writer is enough."

"But the whole idea behind packaging our own productions is exposure. We want to bring a song out into the marketplace sooner than it would arrive otherwise, because holding copyrights in a drawer means nothing."

Eisman says he first became involved with producing as a publisher some six years ago when he was with Beck Music Productions.

"I wasn't the first one to do this

sort of thing," he concedes, "but it certainly wasn't widely done at the time. And especially within the past 1½ years there has been a marked movement by publishers in that direction."

That movement, most publishers agree, has been partly the result of the greater number of self-contained acts in the business.

But at this stage, publishers are finding themselves producing songs even if they are not performed by the person who wrote them. They are, in other words, carrying out the true producer's function of matching the artist with the work.

"I think the trend in the industry today is for the publisher to be a jack of all trades more than he ever was before," declares Bob Esposito, East Coast director for April Blackwood Publishing.

"There was a time when every writer had to turn performer to get this songs exposed. But I think there is a trend in the industry today which is bringing the focus back to the strong songwriter."

Esposito believes this has driven publishers and producers closer together. "It used to be," he says, "that when a publisher found a hit, he ran out to look for a producer. But I'd like to see an arrangement whereby we could call the producer in and show him the songs which we believe have strong hit potential."

"Then," he continues, "if the producer is as turned on about a tune



Owning your own disk production company gives a firm an outlet for new works.

as we are, we've got a match. I think that would be a much quicker route to find out if we can put together the creative team needed to make a hit.

CBS' Esposito says his firm once had an active production outfit known as Daylight Productions, but activity from this firm dwindled.

It is now being reactivated, however, as April Blackwood Productions and the firm is reviewing both old and new songs in its catalog for production potential.

In some cases, like that of MCA Music, a publisher may not have a formal production arm but is committed nevertheless to produce an act when not doing so would mean wasted potential.

"If a writer comes up with a song we believe in," says Mark Koren, MCA Publishing's East Coast pro-



Having your own production capability allows you to independently backup your own copyrights.

fessional manager, "we'll finance the production. We believe in the responsibility of a publisher to back an independent recording date if a song is strong enough."

Publishers report many reasons why a song might not be picked up by a recording company even though its potential is recognized.

Esposito notes that some independent producers will express interest in a song but will postpone picking it up because their artists already have sufficient material.

Jay Morgenstern, president of American Broadcasting Music who last year started ABC Music Productions, notes the very fact that self-contained acts proliferate makes it often difficult to place a song with an artist.

But whatever the circumstance, Al Gallico whose Al Gallico Music has been producing for seven years

under L&G Music Productions, cautions the criteria used by publishers when making production decisions. "When I believe in a song," he says, "I'll record it."

Using a similarly simple rationale, publishers have become increasingly involved in their own record promotion to one degree or another.

Esposito reports that April Blackwood is in the process of "structuring a record promotion setup."

"In the past we have done additional promotion in select cases," he says, "but, we always used independent promotion men exclusively."

"But now we are trying to put together our own network for those records we feel have a shot at the Top 40. We are going to continue using independents, but we'll have someone full-time on top of the promotion situation."

"In-lieu of spot-checking the work by independents, we want to make a day-to-day effort in this area."

All the publishers surveyed report they have been supplying additional promotion for their records for several years, using a combination of independent men and in-house staff.

And they all report, furthermore, an increasing need to do so because record labels simply put out too much product and cannot give concentrated attention to all of it.

Most publishers believe that their

(Continued on page 56)

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THE BEST OF ABBA
Total Unit Sales
1010,000



ARRIVAL
Total Unit Sales
890,000



	SALES	CHART POSITION
Fernando	400,000	No.1 for 14 weeks
Dancing Queen	322,000	No.1 for 8 weeks
Money, Money, Money	244,000	No.1 for 6 weeks

Total Singles Sales 1,444,000

ABBA

dominates NEW ZEALANDS 1976 National Top 40 Charts

SINGLES

DANCING QUEEN—No. 1
MONEY, MONEY, MONEY—No. 2
ROCK ME (2nd week in)—No. 23
FERNANDO—No. 28

L.P'S

ARRIVAL—No. 1
BEST OF ABBA—No. 2
ABBA—First week in—No. 14

NATIONAL
SALES
CHART



FRIDAY
DECEMBER 17
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Number 80



FRIDAY
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THE BAY CITY ROLL

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THE VERY BEST OF ABBA

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Record title

DANCING QUEEN

MONEY, MONEY, MONEY

ROCK ME

THE VERY BEST OF ABBA

THE VERY BEST OF ABBA

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CASSETTES HIGH OUTPUT LEVELS

MIDEM & Music 1977 Cannes Now Mecca, Germans All Agree

By WOLFGANG SPAHR

HAMBURG—in recent years, MIDEM has become mecca for the entire German music industry. Through 1976 there was a tremendous boom in German self-confidence over its copyrights, with international successes for Silver Convention and Donna Summer.

This year all important firms from major cities between Hamburg and Munich are in Cannes. Peter Messel, one of the most successful publishers in Berlin, regards MIDEM as the most important meeting point of the year. He says 1977 is specially important for us because our productions are really going round the world. One example is the group Bonny M, produced by young German composer Frank Farnan.

Heinz Lukas, of Bellaphon Records in Frankfurt, says he is satisfied each year with MIDEM results and adds: There is no doubt the German music market will get many impulses from the event this year.

CBS Germany is not at MIDEM because the company gets its international repertoire from sister firms, but Mike von Winterfeldt says that many chart hits are built on foundations created in Cannes. But particularly this year, he feels, there will be more dealing and wheeling among publishers than record companies generally.

Peter Kirsten, of Global Music in Munich, says: "We've taken part in MIDEM every year and have enjoyed success in our own territories as well as abroad based on business either concluded in Cannes or on deals which were first negotiated there. It is important for most countries, but particularly Germany."

Johann Michel, of Melodie der Welt, says MIDEM is a vital event and he cannot imagine the international pop industry being able to do without it. "Deals over titles and catalogs are not really in the foreground. It's hard to settle matters like that in the context of such a

trade fair, but contacts can be built up. We are able to announce an important new long term deal with Famous Music of the U.S. in advance of MIDEM but we can work on plans for that while in Cannes."

And Hans R. Bessien, of Editor Montana, says as a manager: "MIDEM is a gateway for German show business to meet the international music world. There is a positive obligation for us to go there and exercise free movement between different countries."

U.K.'s Top Contingent

LONDON—Once again the U.K. has the biggest contingent at MIDEM, with 61 companies taking stands in the Palais des Festivals and a further 78 participating without exhibition space.

Among major record companies exhibiting are: Arcade, Decca, K. Tel., Polydor and United Artists. Leading publishers with stands are ATV Music, Campbell Connolly, Carlin, Chappell and Intersong, the Dick James Organization, Heats Levy and the Mechanical Copyright Protection Society.

Also exhibiting are Beisze Music, CRD Records, Cyril Shane, Elm Publishing, Hensley Music, Jet Records, Magnet Records, Noel Gay Music, Panache, Pickwick International, Red Bus, Rocket Music, RSO, Saga/Trojan, Schroeder State Music, Sydney Thompson Records, Valentine Music, Virgin, Ronco and Vulcan.

Among companies represented by U.K. executives but not taking stands are: A&M, Arista, the Bron Organization, BBC Records and Tapes, Chrysalis, Chansma, Ember Leeds, Island Records, MAM, Private Stock, Pye, Penny Farthing and Screen Gems. There is a delegation of six from the Performing Right Society.

French Firms To Operate 75 Stands—Most Ever

PARIS—French representation will hit a record number—more than 75 stands—at MIDEM this year.

These record figures indicate that all French independents are determined to find expansion both in publishing and records this year. The feeling is that France now has an international image and is more ready than ever to buy and sell catalogs.

Barclay is concentrating on ethnic groups and folk music. This new development is making a great impression in France. Most are African and South American groups, signed up by Eddie Barclay who is convinced this is the next step in popular musical development.

Caribbe Music is in the MIDEM field both as buyer and seller. Charles Igbui is looking for U.S. catalogs and seeking French rights for songs suitable for the French market. And Claude Carriere claims he now has top French artists whose successes are worthy of wide international marketing.

Many French independents take the view that MIDEM is essentially a place to meet people.

But French has more specific targets. "David Elwood, who runs Tremor,

director, is keen to find worldwide outlets for Michel Sardou, now a top artist here and whose single "Le Franc" topped the chart for several weeks. Tremor also seeks suitable American catalogs.

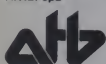
Plein Soleil seeks international markets for Serge Lama, Alice Dona and Yves Gilbert, all believed to have worldwide appeal. On the publishing side, April Music looks for catalogs similar to that acquired from RCA.

Most Austrian Cos. Are Participating

VIENNA—Most of the Austrian record companies are participating at MIDEM this year. The general managers of Amadeo, Arnold Boller, Columbia, Musica and Pöschel will be at the music fair, providing a bigger than ever representation of the Austrian industry.

As in previous years, the delegates are looking for distribution rights for new labels or artists. But the Austrian companies will not be occupying their own space because most are representatives of

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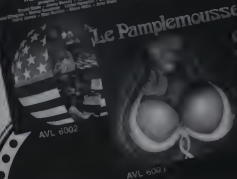
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VIDEO DISK STILL AN ALLURE

Publishers Patiently Await Medium's Debut 'Tomorrow'

By IS HOROWITZ

NEW YORK—Off-promised, but still tentatively poised on the brink of commercial exploitation, the videodisk remains full of allure but yet an elusive for music publishers here and abroad.

Few doubt that the videodisk will eventually arrive on the market scene, and bring with it new and uncalculated earnings potential for music copyrights.

But publishers are not sitting by

holding their breath. It's business as usual in more accustomed areas until such time as the medium becomes a viable reality.

"We've been led to the altar too many times in the last few years, and the bnde still has to make her appearance," says one publisher. He, in common with others, is disturbed by the incompatibility of the various videodisk systems that have been shown and announced over the years, seeing in this diversity a commercial hurdle to wide spread use. Program material encoded for one system is not playable on any of the others.

It's no wonder say observers that no formula has yet been worked out for publisher royalties on videodisks. Even the most bullish publishers, who are convinced the exploitative potential of the medium is vast, have not yet pushed to lock in a formula.

"Not much thought is being given to the problem at the present time," says Albert Berman, president of the Harry Fox Agency, the major domestic facility for the licensing and collection of mechanical royalties.

He points out that the Copyright Act and its recent revision provides no statutory rate for devices combining picture and sound. Precedents will have to set the medium develops.

"At first, negotiations will resemble horse trading," he predicts.



Publishers and record executives have confused feelings over the development of the videodisk as a new outlet for royalty profits.

"as buyer and seller feel each other out and bargain for the best deal."

Once videodisks begin to figure significantly in the home entertainment spectrum, going rates will evolve for different uses, he predicts. These will generally fall into two basic categories as far as music use is concerned.

One will involve move-type transfers in which individual deals will continue to be made for synchronization rights. Berman feels

The other, in which one or more artists perform, will more closely resemble the situation in music disks, but still without statutory buttressing to provide licensing precedents.

In these cases he sees rates developing either as a flat payment per selection, much as in traditional mechanical formulas, or as a percentage of the selling price of the videodisk.

Meanwhile, publishers are not ready to rush into license formulas,

preferring to wait and watch the medium develop into a marketplace entity before committing them selves to a rate structure they may later regret.

This has been delayed over prior expectations as the various systems seem destined to explore institutional markets before pushing for a strong consumer base.

The TeD system, a joint venture of Telefunken and English Decca, after a market launch in Germany in March, 1975, has retrenched, at least for the time being, and is looking to institutional use to establish commercial momentum.

The other mechanical systems, RCA's SelectaVision, also is behind its original timetable. It has figured in limited home testing since mid-1976 and in the last quarter of this year expects to extend consumer testing on a regional basis.

Testing in selected markets is also planned for the RCA-Philips optical videodisk method at year's end, following delays in original introduction schedules. And in France, the Thomson-CSF system hopes to go to consumer on an experimental basis next year after first exploring institutional use.

Until one, or at most two, of the incompatible systems begins to dominate the consumer field, publishers hold out little hope that the videodisk will realize its potential as

(Continued on page 54)

Swiss Miss: It's a Must

By BEAT HIRT

ZURICH—Most Swiss record companies and publishers will be represented at MIDEM '77.

Jane Peterer, director of Pick Records and one of the leaders in the publishing field, says: "Though most of us do not regard the meeting as important in terms of actual deals, you simply have to be present. It means that at least once a year you can meet all one's various foreign partners."

Ludwig Schmucki, head of the record department of Musikvertrieb AG, representing WEA, RCA, Decca and the Ariola group, says he too welcomes the opportunity to chat with various partners and associates. "Moreover I am de-

(Continued on page 54)

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U.S. Copyright Law: Disks Cut In '77 But Issued In '78 Go At Old 2 Cent Mechanical Fee; New Ones Pay 2 3/4

By MILDRED HALL

WASHINGTON—It may come as a painful surprise to some music publishers that under the new copyright law, recordings made under compulsory licenses during this year 1977, but not distributed until after Jan. 1, 1978, will be allowed to go at the old 2 cent mechanical rate.

This is a temporary phase. Any and all recordings made under compulsory licensing on or after Jan. 1, 1978—the effective date of the act—will pay the new statutory rate of 2 3/4 cents per tune, or 1 cent per minute of play, whichever is greater.

A section of the copyright bill devoted to transitional problems allows a producer of recordings under compulsory licensing section 115 beyond the end of this year without re-registering for a new government license, and he can pay the 2 cent rate on records made before Jan. 1, 1978.

In the main body of the law, the compulsory licensing portion 115 calls for the new statutory rate on recordings made and distributed on or after Jan. 1, 1978. The permissive transitional proviso applies only to recordings made before the effective date of the law.

Copyright Office spokesmen at firm this interpretation—but point out that if the same producer wants to make more recordings of the same music, under that same com-

pulsory license, after Jan. 1, 1978—he must pay the new higher rate. Thomas Brennan, counsel for the Senate Copyrights Subcommittee, points out that the issue of previously made compulsory licensed

recordings distributed after Jan. 1, 1978, did not come up during hearings on the revision bill. (For the uninitiated, a compulsory license permits anyone to record music at statutory rates once a negotiated

recording has been made and distributed.)

Counsel Brennan says he is reasonably sure that Congress, in writing the interim provision, did not in

(Continued on page 36)

Belgians Again Are Optimistic

By JULI ANTHONISEN

BRUSSELS—The majority of the key Belgian music companies are attending MIDEM and there are optimistic hopes that more business will be achieved than ever before.

Among those looking for renegotiation or new licensing contracts and subpublishing deals are Fonior (Decca), the Eurovo Music Group, Cardinal International, Ineco Belgium (RCA), Roland Kluger Music, Ardmore and Beechwood (EMI Music publishers); Brauer Hebra Records; International Best Seller Company (on the EMI stand) and Vogue.

Plan for Phonogram include a search for new distribution deals for Belgium. Fonior, Ineco and International Best Seller Company do not plan to present new artists. MIDEM, but Kluger Hebra, while hoping to present new names, want to maintain a veil of secrecy prior to the event.

Cindy (Phonogram) is believed to have a good chance of international acceptance through MIDEM exposure and Ardmore and Beechwood is presenting new group Duster. Marco Van Heyst (folk singer) and Alan David Belgian pianist Francois Glorieux is giving two MIDEM concerts, one to present his new album "Glorieux Plays The

(Continued on page 36)

The Problem Facing Music Men A Publishing Decision: To Own Firm Or To Sublicense?

By ED HARRISON

Japan with the Tokyo Broadcast System, Nichone.

"It's a closely coordinated action. As soon as a song is published in the U.S., all of our offices receive a lead sheet and demo," says Cane. Insofar as company owned ver-

sus subpublishing, Cane says, "The day of the subpublisher is a day of the past. With today's sophisticated systems of collection, it's easier when you have a branch office. It's important to the writer, artist and producer."

Norm Weiser, president of Chappell Music with worldwide affiliates, feels that subpublishing will predominate. "American publishers won't set up their own firms overseas. The time is not right and few have world potential."

"I think publishers should look long and hard before setting up their own company. There are too many floating currencies and economic instability," he says.

Ed Silvers, president of Warner Bros. Music, says that years ago the tax structure benefited company owned outlets. In most cases though, companies couldn't afford a staff and set up dummy com-

(Continued on page 34)



To own or sublicense, that's the question publishers often face when dealing with overseas markets.

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Misa Watanabe
President of Watanabe Music Publishing Corp.
President of Apollon Music Industrial Corp.

European Publishers Cool About U.S. C'right Changes

• Continued from page 10

brought the U.S. in line with the rest of the world.

Peter Phillips, managing director of ATV Music, agrees that the extension of the U.S. life of a copyright is good for writers.

"The extra protection is of benefit to writers," he says. And Ronnie Beck, chairman of Intersong U.K., says of the mechanical rates agreed: "Personally I feel it is a fair increase. A lot of revenue is earned in the U.S. and this can only help the European publisher."

"An additional thing is that it is a good talking point to put to our writers—that they'll earn more money in the future as a result of what our subpublishers helped achieve in the U.S."

The increased mechanical rate was generally fairly well received in France, though the overall difference in income or in basic relationship between French and American publishers was expected to be slight because of the small volume of French music sold in America.

Billboard's French correspondent Henry Kahn writes that French publishers did feel possibilities of increased business were growing and therefore the rate change was encouraging.

J.J. Tiche, of Intersong, says the increase is "very helpful." His company has had three major successes in the U.S. through "Sea Sons In The Sun," "Love Is Blue" and "If You Go Away" and he plans to find out just what financial difference the new rate will make.

But Claude Pascale, who works well with the U.S. says he thought the difference in rates was slight "because the amount sold to us is relatively small." He believes the rate will soon increase to 3 cents.

A spokesman for SACEM, the French copyright society, says he felt satisfaction at the increased rate. "It was expected here to bring U.S. rate into line with Europe."

Therefore no increase by SACEM is expected or likely.

Some French publishers, however, would like to see the method of calculation more uniform since the playing time of records is much

longer nowadays. They feel the percentages are a much better way, more straightforward method than a flat rate.

REGARDED AS TOO COSTLY

Finns 'Feverish'; No Stands

By KARI HELOPATIO

HELSINKI—MIDEM fever has long been noticed in the Finnish music industry with a record number of delegates planning a business trip to Cannes.

As generally happens, Finnish record companies are not taking paid stand space simply because the costs are regarded as too high.

Representing Scandia Musikkilä will be Gugu Kokkijärvi, general manager, and Perttu Rousi, Sonet group label manager, both intent on linking up with the company's international business associates and looking for new business deals.

Kokkijärvi is also pushing a number of Hi Hat artists, including jazz pianist and composer Heikki Sarmanto and rock acts Kalevala, Uniso and Nono Soderberg, all already creating considerable interest in Scandinavia. Rousi is at tending the Sonet group conference being held in the closing days of MIDEM.

Discophon is likely to be represented through the week by Johan "Mosse" Vikstedt, managing direc-

tor, and Risto Kajanen, marketing director. Vikstedt, making a first visit, is to attend the RCA conference and is looking for new song product for Edition Coda, the publishing firm he controls. He is also hoping to do business for a new album by Kelly Stevens and the Carminal, the act having scored a hit at the Yamaha Song Festival.

Representing Polarvox will be Rino Backman, managing director, and Matti Virtanen, a&r chief. Backman, a former EMI managing director, looks to renew contact with business associates but notably with the Buddha-Kama Sutra team.

Raimo Henriksson, marketing and a&r director of EMI Finland, is to link up with the international EMI team at MIDEM. But apart from corporate talks, he hopes to find catchy new melodies suitable for the Finnish market. Local names he hopes to promote include Country Express (winners of the Scandinavian country music cham-

ionships), Alvan T and Marion, the latter to appear in one of the gala events.

Working on behalf of Love Records will be Otto Donner, general manager, Alte Blom, production manager, Timo Vaananen, sales manager and Harri Saksala, general manager of Love Publishing.

New names to be promoted are the Royals, Pen Lee and Co and Parpaule, a jazz unit incorporating folk themes in its music. Love executives will also link at MIDEM with existing associates, such as Virgin, Sonet, RCA-France, Fittall Productions and AM/REMI.

Osmo Ruuskanen, Finnin's a&r chief and promotion and publicity director, is representing the company with Arto Aalpas (a&r chief, Fazer Musikk). They plan to meet business associates through a series of meetings with Decca, Polydor and others. Ruuskanen is taking a batch of Finnish classical and jazz recordings of international standard.

Swedish Turnout As Usual

By LEIF SCHULMAN

STOCKHOLM—Several key Swedish companies will maintain an open broken attendance record at MIDEM, including Stig Andersson, Polar, Sweden Music which has had great success of late with the group Abba.

Says Anderson, "Usually MIDEM we present new recordings, Abba material but since we have recently released a new album by the group, we plan promotion with some other artists from the Polar label."

One of them, Ted Gärdesten, has been an enormous album seller in Scandinavia. Now we have recorded some of his songs in English and will spotlight it at Cannes. The duo Svenne and Lotta will be represented by two new singles taken from their album "Lettar" and these will be released in several countries, including Germany and the U.K.

Sture Borgedahl, president of

(Continued on page 11)

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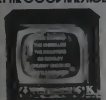
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European Publishers To Discos Talent In Europe

• Continued from page 35

get actual numbers but the total disc strength here has increased greatly, including the moblies, and it's helping the business generally.

"At EMI we feel so strongly about it that we're updating and increasing our mailing list. We were one of the first publishing groups to take an active part in disco promotion. We're looking to a list of about 300, regularly serviced."

"Though most major record companies have staff and facilities to handle promotion, we'll use our list to help smaller labels less able to cope."

Len Beadle, general manager of ATV Music in London, stresses that actual revenue from discotheques in terms of royalties is negligible but exposure is strong on promotional value.

The U.K. performing right society cannot give specific sums in terms of increased revenue from discos but a spokesman says, "We know there are increased outlets and the general distribution fund constantly grows. Discotheques are on an annual blanket licensing system paid in part in advance."

In France the number of discotheques is now well over the 3,000 mark and there it is possible to assess royalties—up in the 1974-75 period to roughly \$8 million, a 25% upturn in just one year.

Hendy Kahn, Billboard's correspondent in France, writes that all companies here take an interest in discos, but reactions are different. Some are certain discos can never



Disco-flavored hits have made the Continent a popular breakout place.

have the promotional power of radio. University City discos have obvious promotional possibilities for sale of disks not broadcast generally.

But some companies doubt the promotional value because young people attend discos to dance and meet people—not to pay attention to disco hits being played.

However, Barclay Records, for instance, has a special disco series. Clubs are visited regularly and public reaction to new releases is studied.

But, in Holland, there is a theory that in 10 years of disco action no hits have been created. That comes from Willem Van Kooten, one of the initiators of the Dutch disco scene, a former disc jockey on Veronica.

The one-time pirate radio station which set up the local free-disco scene, Willem Hoois, Billboard's Dutch

correspondent, writes, Van Kooten, still a disc jockey with AVRO Radio and managing director of New Day glow Nads Music, says the Dutch disco scene has no real power. He says they are not important as a source of income for publishers or record companies.

The fact is there are differences between the Dutch and U.S. disco scenes. Discos here (in Holland) are much smaller. Most of the activity is restricted to weekends. That at times is mostly in the 14-20 age group.

There are between 500,000,000 fully professional—as are the drive-in discos—the radio stations UVO, VARA and Veronica. All have to pay an annual sum to copyright agency BUMA, the amount depending on size, opening hours, and so on.

Ben Bunders, managing director of WEA Holland, certainly is sure of the influence of discotheques here is highly exaggerated. He says, "In very few instances have they broken a single and that only as a result of exposing the product to the public. It's radio and television that make a single happen."

"We did a survey of discos through Holland, and got a very good insight into what they play, and whether they are regarded as hip in their area."

"We keep them posted on new releases. Bunders feels that in the long run much played disco music will have an influence on record buying. But the wonders some expect from disco promotion won't happen."

From Germany, Wolfgang Spahr writes, the 3,000 discos here are very important, specially for singles promotion. Klaus Quirini, leader of the disco and associated organizations, says they are the long arm of the public relations divisions of the industry. Industry cooperation is good, he says, and Boney M. Silver Convention, Howard Cendamo and others broke through discos.

"Our disc jockey organization chooses an act and promotes it for weeks. In radio and TV he has no chance of that. Our success is measurable."

Gunter Unger, of EMI Electrola which has two special disco promotion men and was first into the disco scene, says the promotional importance is growing. Fast Peter Kasten, of Global Music, and Cologne publisher Hans Gerg, both agree that discos are important.

Heidi Muench, of Teldec, says she sends records to 250 discos and press releases to 250 more. CBS here has a high budget for disco promotion, plus a monthly magazine, and Metronome is producing disco singles in 12-inch LP size to ensure a better disco sound.

But the general European view is that publisher groups have more influence in eventual mechanicals rather than performance royalties.

Belgian Music

• Continued from page 46

Beates' and another for his LP "Manhattan Movements," recorded with a 100-piece orchestra. Yvonne representative Richard Meylans is specifically looking for new compositions suitable for the Dutch or Wallonia areas of Belgium and is armed with tape compositions he feels would do well on the international level.

• Continued from page 35

Levy, and Frank Franckan began to put Germany on the international music map as an important production country.

Kunze and Levy produced major international hits by Silver Convention and Boney M. McGee, George Moroder produced the remarkable Donna Summer and, most recently, Frank Franckan scored heavily with the group Boney M.

According to Peter Meisel of Hansa in Berlin, Donna Summer has sold five million LPs around the world and Boney M. 1.5 million singles and 500,000 albums.

In the contemporary rock field, too, German companies have been making a big impact, with EMI all most enjoying a monopoly of top acts.

Says EMI managing director Friedrich Wottawa: "We are proud of our dominant position in the German rock field with such acts as Can, Trautman, Kraftwerk, Eloy and Janet. Smoke. Tank. They have sold more than 800,000 albums worldwide. Kraftwerk, 300,000 LPs and 600,000 singles. Can and Eloy are also of international standard and have made a number of successful foreign tours. Wottawa also sees big international potential in Jane Palmer, Egon, Ireen Sheer, Gilly Masen and Olivia Molina."

Says WEA director Siegfried Loch: "There is no longer any prejudice internationally against German product. This is because the best producers are presenting their creative ideas on an internationally acceptable level. We have had great international reaction to the rock jazz group Passport and to the Joe Kuhn Quartet. The Alfe Kahn Orchestra and Jackie Carter."

Govt. Of Ireland Helping Finance Isle's Attendees

By KEN STEWART

DUBLIN—Ireland consistently recognizes the value of MIDEEM and is fully represented again this year. The Irish contingent of about 20 in clubs, record company executives, music publishers and others representing recording studios, manufacturers, licensing organizations and distributors.

Michael O'Riordan, chairman of the Irish Music Industries Foundation, which organizes Irish participation in MIDEEM, says the visit is partly sponsored by the Irish Export

The development of creative talent was very important to the WEA's first international convention in Montreal last September when presentations were made of new product by Iron Office (Denmark), Veronique Sanson (France), Michael Kuhn and the Rhythmic Combination (Germany), Maggie McNeal (Holland) and Fred Bongusto (Italy).

Also strongly placed were records are concerned is Germany's Metronome, whose managing director Dr. Gerhard Weber points to the success of groups like Jane Birch Control, Klaus Schulte and Gunter. "The recent international success, enjoyed by various German producers and artists has acted as a great creative stimulus," says Weber.

Deutsche Grammophon's Wolfgang Arming says that DGG was the pioneer as far as successful German product in foreign countries concerned. "Orchestras like those of Daniel Barenboim, Kurt Edelhagen, David Haas and Robert Denzler have enjoyed international celebrity years," he says.

"We have also achieved foreign success through Polydisc, with artists like Freddy Quynn, Kurt Edelhagen, Daniel Haas, Max Greger and the Falch Choir. Now, with a younger generation of artists coming up, we hope for much more chart success in the U.K. and U.S.A."

One of the most outward looking producers in Belgium who has pulled off significant international deals for his product at MIDEEM is the late Lou Van Formant, who this year will be introducing the versatile pianist Francois Glineux for whose product he is expecting to

(Continued on page 38)

boards through financial assistance toward the cost of the stand. According to export board figures, sales of finished product have doubled each year since Ireland officially participated at MIDEEM in 1975. Latest annual export figures show more than \$13 million. O'Riordan says that Irish artists are starting to break abroad as a result of MIDEEM exposure.

He adds: "It has certainly made the Irish industry more aware of world markets and given them access to, and contact with, those markets. The Irish industry is thinking more of international implications when making local recordings."

Companies represented on the Irish stand at MIDEEM Ireland (Guy Robinson, Tony Hanna, Hawk Records (Brian Molloy, Dave Pennyfather), Release Records (Michael Clerkin, Michael O'Riordan), Lombard Sound Studios (Norman Hume), EMI (John Grogan), Recordings (Fred Kinney, May Lynch), Bardis Music (Peter Jordan, John D'Ardis), Horslips (Jim Sweeney), MOPS (Vincent Smyth), Tara Records (John Grogan), EMI Records (Pat Prittle), Mulligan Records (Seamus O'Neill), Dolphin Records (O'Brien Barry), Polyphonic Tape Associates (Ray Linton), Polydisc (John Woods).

The Music Publishers of Ireland (MPI), incorporating MPI Records and Dublin Sound Studios, and the Irish Music Industries Foundation and the contingent will include Philip and Dorothy Green, John Lawler, Gerald Chambers.

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Software Big
In Tough Time

Polish Firms Regularly In Attendance Except 1st Year

By DANIELE CAROLI

MILAN—MIDEM is still considered the most important event of its kind by the Italian music industry. Though participation by record companies and music publishers this year is on a less massive scale because of the country's tough economic condition, the event is attracting increased attention from software manufacturers, notably in the cassette field.

All executives involved agree that nowadays MIDEM is an irreplaceable meeting point for the international industry and offers the best chance to keep in touch with world trends and technical innovations.

Gianfranco Finamore, international manager of Ri-Fi, says his company is concentrating on exports. "We have already had good results in West Germany where our top girl singer Lina Zancchi with German versions of her Italian hits and in Brazil where we recently had several records in the charts at the same time."

Giampero Scussel Saar's & R manager, points out that because of the lira devaluation, the company can consider offers of foreign catalogs only if conditions are highly favorable. "We are attending MIDEM to settle some deals which we negotiated through 1976 and to

sell our more recent productions. We are presenting our hits by Colage and Andre Carré albums by Ashantis and Railroad and our new singing, singer composer Fabio Concato."

Gianfranco Scussel Saar's & R manager, is again at Cannes but operates this year from a hotel suite, together with Baby Records, who distribute Gramis product in Italy. "It is a different way of working. We are not selling instant hits but dealing with music that does not register quickly on unprepared ears, and needs time to sell. It is not a matter of saving money but a way of meeting just two or three people a day who are introduced to our new product."

Bruno Bianchi, sales manager of the Gruppo Discocontrol Campi, says MIDEM is the only meeting of its kind which actually works. "It is an annual appointment for us as we were missed a year since the start. We have the usual B 493 stand of the fourth floor where a sign points out that 1977 marks the 20th anniversary of the company."

Ariston looks forward to making contacts for foreign catalogs and is interested in licensing deals with Australian and South American companies as to its domestic product Graham Johnson international manager, says the Oxford mid price line has attracted attention in Switzerland and Great Britain while singer Rocky Roberts is currently being promoted in France by RCA, which has him under contract for Switzerland and the Benelux countries.

EMI Italiana presents its domestic production at the EMI international stall. Marco Bignotti, marketing manager, says MIDEM is always useful if you prepared to work hard.

Elisabet Mintangian Durum, international manager, declares it is "much" to be represented at MIDEM. "We look part at its level in 1966 and have missed only two

Ducati is present both as record company, tape duplicator, tape packaging and labeling equipment distributor. David Malton, general manager, says costs for a week at MIDEM are very high, running up to \$14,000 depending on the size of the stand but it is worth the expense to be able to meet all the people he needs to see.

Mourad Sabat, managing director of Ecolima (printers, tape duplicators and manufacturers), has been at MIDEM since it started. "Among other products we will present for the third year a made in Italy machine for cassette packaging which has been very successful all around the world."

Nuova Sat, makers of cartridge and cassette parts, is represented at the Rio's stall from the Netherlands. General manager Edoardo Benetton says he would like MIDEM to open a specialist section for software manufacturers.

WARSAW—Apart from the very first MIDEM, Poland has regularly taken part in the gathering. Participants this year include: the Polish Agency Copyright, Tomspre, the Polish Authors' Agency, PVM Editors, and WIFON, the Polish Radio and Television company which will soon be producing compact cassette.

Pagart is primarily interested in providing its shows, including the International Song Festival organized every summer in Sopot, with participation by big name artists and foreign performers in general. Agency officials also establish contact in MIDEM with foreign managers, all helpful in terms of future mutual cooperation.

The Polish Recording Company, Tomspre and WIFON all seek licenses for Polish production of foreign records and cassettes as well as trying to sell their own products abroad.

By ROMAN WASCHKO

The Polish Authors' Agency had a good year in 1976, mainly a result of contacts made earlier at MIDEM. Polish songs were sold to the U.S., France, U.K., Spain, Portugal, West Germany, Finland, Japan, Russia, Czechoslovakia and other socialist countries.

According to Wladyslaw Janowski, director-in-chief of the Polish Authors' Agency, the organization prepared 100 songs and instrumental tunes that are sought after by foreign managers and agencies. The West German label Ania released a disco album consisting of 28 hits and the Polish song "Stay," sung by Betty Dorsay, was included.

At MIDEM this year Polish companies have two stands situated together.

Videodisk Allure

Continued from page 44

a significant source of royalty in care for music use.

If publishers are not at this point counting on an early royalty bonanza from the videodisk, neither are they underestimating its eventual importance. There remains a healthy respect for the ability of modern technology and marketing skill to find a way around the stumbling blocks that have held back the medium to date.



The glamour of international artistry in concert is a highlight of MIDEM at night.

An Enigma: Own Or Sublicense?

Continued from page 46

plans in name only while licensing songs to foreign publishers.

Since 1971, Warner Bros. has set up its own companies in five markets including Australia, Quaver Music, England; Warner Bros. Ltd., France; Warner Filipacini, Germany; Warner Muz, and Italy, Warner Bros. Italy.

The expense of U.S. copyrights offset the costs, "says Silvers. "We set up companies with our own image, staff and name giving us a unified image. Control of one's publishing is crucial."

In other markets which are not large enough for a Warner company, there exist publishing deals with sublicensees. "In these mar-

kets we feel we couldn't do a better job ourselves," explains Silvers.

He says the reverse occasionally happens when a foreign copyright clicks in the U.S. Amour Elise, recorded by Veronique Sanson in France, became a U.S. hit for Helen Reddy under the English title "Emotion." The song has also been recorded by Patti Dahlstrom and others.

Sam Trust, president of ATV Music, with subpublishing deals throughout the world—with the exception of the U.S. and England—is waiting for a decision. The Redwood case now being decided in London. The case deals with British copyrighted works and who controls its rights after the author has been dead 25 years.

"We'll know better about copyrights when the Redwood decision is made. It will have a serious effect on renewals and subpublishing deals in Europe," says Trust.

Trust says that the possibility of setting up ATV owned companies in international markets will be a topic of discussion at ATV's own meetings at MIDEM.

Wesley Rose of Acuff Rose Music, headquartered in Nashville and the major publisher of country songs, looks to MIDEM as an opportunity to meet with international general managers. Beginning in 1957, Acuff Rose started establishing company-owned firms throughout Europe. In certain markets exclusive subpublishing arrangements have been made.

Rose believes that any song that hits No. 1 in the U.S. can be No. 1 in another country. "When I can't get a song to happen then the next

thing is to show the song directly to a native artist."

Mike Stewart, president of United Artists Music, doesn't notice any distinctive trends towards the formation of company-owned firms overseas. United Artists owns companies or administered companies in all foreign markets. Although UA pays management fees to administered companies, it still controls the copyrights.

"I expect MIDEM to be 20% 30% bigger this year. We'll try to acquire copyrights from various publishers which have companies in the U.S.," says Stewart.

Jobette Music is fully-owned in the U.S. and England and subpublished throughout the rest of the world. "Results are better this year," says Ken East, vice president of international. "It's due to better material."

Jobette, which includes many Motown artists among its copyrighted songs, also represents other labels while working closely with its licensees.

Jobette is represented by Patrice Marcon in France, Francis Day & Hunter in Germany, Tanyo Music in Japan, Curo in Italy and Castle Music in Australia. "As companies down here who can do the best job in the market," says president Robert Gorty.

Lester Sil, president of Screen Gems-EMI, says that publishers are shying away from subpublishing deals in favor of company-owned firms or joint ventures.

However, Sil adds: "I largely depend on the stature and size of the publisher. The smaller ones will find it difficult although company-owned firms."

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Swiss Companies

Continued from page 44

terminated to keep up to date with current trends and for that MIDEM is still very much the place to go."

On an international basis, Switzerland is usually part of the same package as Germany and Austria. Though the actual dealing side is of little importance to anyone, the Swiss still flock to Cannes in large numbers.

For this year a record Swiss representation is expected. EMI will be there with four people, Music verteb with five and most other companies with one or two representatives.

Bernard Henrich, owner of the new and so far successful MC Records, says smaller companies also make the MIDEM trek. "You have to be there as a smaller outfit if you want to be on the map."

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TERRITORIES AVAILABLE

Dutch Representatives Hailing MIDEM As Vital To the Industry

By WILLEM HOOS

AMSTERDAM—Ben Bunders, managing director of WEA Holland, feels that "Working in a particular market area takes so much time and energy that it takes a place like MIDEM to focus on developments elsewhere."

With representatives of other Dutch record companies, Bunders is a veteran of MIDEM—"It gives an ideal opportunity to strengthen ties with international music people," he says. "But I don't see it as a hunting place for repertoire. The strength of the combined Warner, Elektra and Atlantic catalog, plus our own growing market stall, makes it unnecessary for us to go after label or production deals. But I'm still on the outlook for the odd single."

For Dureco Holland, 1977 is the year for celebrating its 25th anniversary. The event will clearly be marked on the sleeves of a series of special albums, including compilations of Dutch artists such as Vader Abraham, Ben Cramer, Mieke and foreign artists including Esther Phillips and Johnny Pearson.

Though the major celebration takes place in the fall, and includes a major television program, the various anniversary campaigns will gain early exposure at MIDEM. Du reco will be represented by all members of its international department.

MIDEM will be used to start en-

larging activities between Dureco and independent production companies, particularly over international co-productions made in Holland. Results are expected from Gorilla, Valley Sounds, Burdorf Booking, Ivory Tower and Myrassoud. Continued progress is anticipated through existing deals with ECM and Hansa (Germany), CTI, Kudu, Milestone, Sutton Miller and Coco (U.S.), Creole, Penny Farthing and Gull (U.K.) and Carere and Trema (France).

Arloia Benelux will be represented by Wim Schipper, Antor Witkamp, Leon ten Hengel and Ger Oord. 1976 proved a very successful year for local Arloia products with 10 singles and two albums reaching high chart positions. For MIDEM a special EP has been produced, containing information about artists and highlights of the Arloia catalog. The aim is to increase international interest.

Representing Universal Songs, of Amsterdam and Brussels, are Wim Landman, managing director, Bram Keizer (promotional manager), Linda van Waesberghe, who manages the Brussels office, and associated producers.

Inter-song Basart, the publishing group, is calling meetings with associates to discuss changes in future policy and general policy.

Phonogram Holland is represented by Bill Barrens, managing

director, Jaap Hofling, manager popular product division, and Otto Vrezenberg, manager of the Dutch Air team. Says Hofling: "We are to meet to discuss new repertoire and promotion and marketing with associates Charsmsa, Chrysalis, Decca, London, Mountain, 20th Century and All Platinum."

A Basart record company spokesman says "MIDEM is one of the most important ways we can introduce something to the world record industry. We need to extend our catalog, with new labels, in bid to conquer the Dutch market and, hopefully, the Benelux market as well."

For the 11th time four representatives of Johnny Hoes Benelux Music Industries will be attending MIDEM—Jacque Hoes (Benelux/Telstar), Adrian Hoes (Benelux/Telstar), Scharhary Djamshidi (Benelux) and Joseph Verbeest (Start, Gnome and Custer). Jacque and Adrian, brother and sister, will be offering new product by the Walkers ("She's So Crazy"), the Dutch American duo (featuring St. John and the Moonshine String Band).

Many productions were especially made for MIDEM and in most cases master rights can be offered as well as publishing deals. The Hoes' team can also offer more than 100 budget-line album masters in virtually all musical styles.

The group looks for masters for record companies, Telstar (Belgium/Belgium) and Gnome (Belgium) and for new copyrights. Djamshidi is looking for blank tapes and cassettes and import of repertoire for Rikstar. Hoes' rack jobbing line.

EMI Holland will be represented by Roel R. Kruize (managing director), Theo Roos (international public relations and licensing and promotion), Ted de Klerk (managing director Negrin), Cees den Daes (general manager EMI Doema) and Herdie Biesman, (label manager UA of EMI-Doema). EMI-EAR, the co-operative production/talent company, is putting on a special presentation of new artists.

Publishing Trend

Continued from page 38

own limited resources limits their promotional function to a supply of money. Thus, their promotional efforts will be closely linked to that of the label in order to avoid duplication.

But the publisher's efforts can be decisive, and many can cite cases in which they believe their promotion made a difference in creating a hit.

Publishers are, however, aware of their limitations. "No publisher can afford the promotional manpower that a record company has," says ABC's Morgenstern. "So our efforts would necessarily be limited."

And 20th's Eisenman adds: "You've got to remember that a modest hit to a publisher doesn't amount to much. So you're not going to spend thousands on promotion when you're bringing in pennies."

Credit Box

Illustrations by Bernie Rollins; section editor: Eliot Tager; European coverage administered by Mike Hennessey and Peter Jones.



SESAME ST., LATIN BEAT—Atlantic's Ray Barretto and several of his 14 piece concert orchestra band demonstrate the third rhythm/percussion device in Latin music in a series of appearances on the bilingual "Sesame Street" television show. Seen are Jimmy Delgado on bongos, left; Barretto on congas, center, and Ray Romero on timbales, right.

Talent in Europe

Continued from page 32

negotiate major international deals.

Glonex, who specializes in arrangements of pop tunes in the styles of various great composers, will be presented in concert on Tuesday, Jan. 25 at 7:30 p.m. in the Theatre Du Casino.

Even France, which has always been regarded as a somewhat insular country musically—perhaps because of the French tradition of regarding poetic lyrics as an indispensable constituent of any hit song—is now looking increasingly towards the vast potential of the international music market.

Billboard's Paris correspondent Henry Kahn writes: The most energetic campaign to gain wider recognition for French music and talent internationally has been run by Barclay. Barclay artists Charles Aznavour, now recording regularly

in English, had a single "The Old Fashioned Way" on the British charts for 15 weeks last year.

And intensive collaboration by Tween Barclay and Peters International in the U.S. has led to a 300% turnover increase in 1976, compared with 1975.

Finally, Barclay artist Catherine Ferry has had tremendous success throughout Europe with "I, Z.Z." The increasing fertility of the Continent as a source of international marketable product is certainly not being overlooked by the major record companies.

Both CBS and EMI are intensifying their European interests and coordinating the promotion of European talent with great potential. CBS recently signed Vicky Leandros and plans major promotion of her repertoire throughout Europe.

EMI demonstrated its confidence in Continental Europe as a source of international hit material last year when it set up Europe A and R—under EMI-Doema's Roel Kruize in Haarlem, Holland, in order to develop the multi-market potential of major artists from the various European EMI divisions. Says Kruize: "The ultrasophisticated attitudes which perhaps kept Continental material out of the U.S. and U.K. hit parades now seems to have been broken down and we are seeing an increasingly good reaction to good, polished, professional middle-of-the-road pop material from continental Europe."

U.S. C'right

Continued from page 46

tend to make the date of distribution the test for the start of the new mechanical rates—but rather fixed it on recordings made after the effective Jan. 1, 1978 date.

The law is not concerned with voluntary recording contracts between music copyright owners and record producers—but the compulsory licensing terms and rates have a strong influence on both industries. Much of the anticipatory change in publisher contract rates dealing with coming years, are a preparation for future review of statutory mechanical rates by the new Copyright Royalty Tribunal.

At a recent California copyright conference, Brennan warned that the mechanical rate could be lowered, as well as raised, by the five-member commission (Billboard, Jan. 8).

The law requires that the Tribunal minimize any disruption of industry structure or practices. The first review of mechanical rates will be in 10 years. Publisher attorneys are warning their industry that the negotiated rates they reach during the next ten years will be an "industry practice" in the view of the Tribunal.

At an earlier California copyright meeting, attorney Al Schlesinger indicated that if publishers do not push for higher mechanical rates over the next years, the Tribunal might assume they don't really need them (Billboard, Dec. 18, 1976).

Eleventh Year

Continued from page 30

raised about why it was France which originally created the event, and how it is that the annual show case has never been seriously challenged.

The town is of reasonable size small enough to allow people to meet without problem and large enough to provide sufficient show rooms, says Chery.

A ready-made audience, due to a large extent to the film festival, but I did not choose it for that reason. I am quite sure that if I were to move, even for one day, there would be objections for Cannes seems to have a built-in prediction for festivals. Frankly I would never ask MIDEM to the United States.

The general view is that, as with the film festival, MIDEM is now a habit—a habit not easy to break. It seems a large number of regular representatives would think twice about attending if it were held elsewhere.

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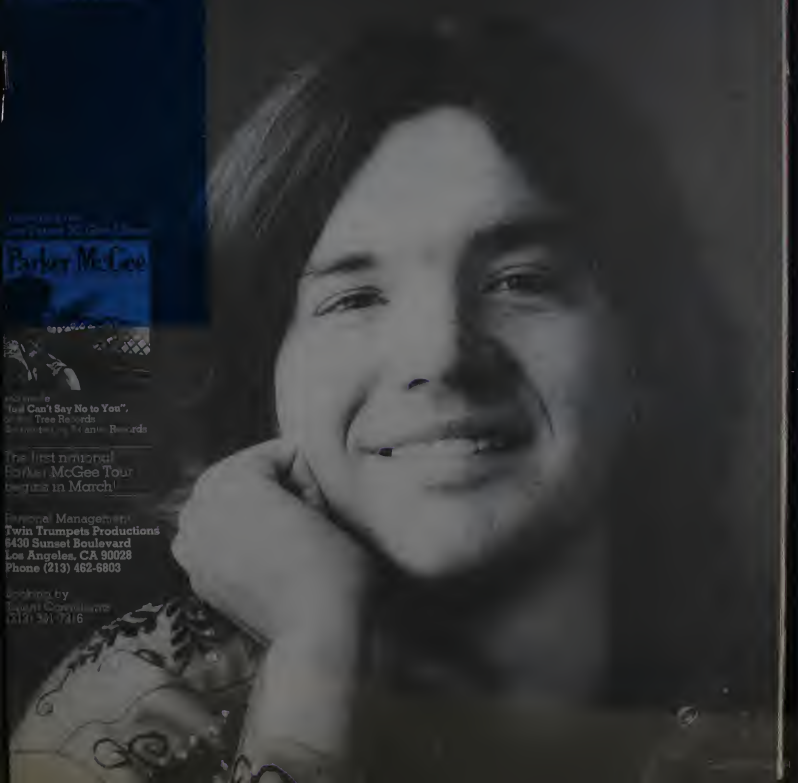
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TV Spots Answer To Radio Jam

Tapestry Firm Aids Labels On Marketing Techniques

LOS ANGELES—With tight formats affecting Top 40 radio and expanding into MOR, soul and country music, record companies are being forced to take new marketing approaches for records.

So they are turning to television, according to Michael Mannes, director of Tapestry Video Productions, a television production firm which specializes in commercials. Mannes, along with Herb Wood, former director of advertising and merchandising for Motown Records, recently formed Tapestry with aims of achieving total compatibility between the record and playback elements for broadcast commercials.

The firm's commercials can be approved immediately by the client via electronic editing.

Good Old Times For New Series

LOS ANGELES—Summit Productions has launched a new 13-week hour series based on the music and memories of the roaring '20s to the fabulous '50s called "Sentimental Journey."

Mike LaRoque, president and executive producer, says there are five sets, each 10 minutes long, in each hour show, thus making the show flexible insofar as programming is concerned. Stations may air it either as an hour weekly or in 10-minute segments of one each day.

Host of the show is Pete Moss. Moss and John Foster researched, wrote and produced the program which will be supplied on disk. They are being pressed in Los Angeles by Location Recorders. The series will be completed in late January. Interested stations may obtain a demo disk from Summit by calling or writing. Summit also produces "The ESP Phenomena" series with Sonny Melendrez.

In order to capitalize on the vast audience which television can give an artist, Mannes believes in the brief pitch.

Says Mannes:

"The idea is to capture the essence of the artist through a short exposure. And I really believe that is done best through the concentration of the artist into a 30 or 60-second time span over which full control can be maintained. It isn't enough to just see the artist perform the way he does his stage show. It takes a special touch from a professional director to get the artist to display his essence for the camera."

Mannes has been making commercials and boosting the image of music artists for more than a year. His contributions to "Seamless Street" for two seasons, "In Performance at Wolftrap" for two seasons, "Soul" for two seasons, as well as many Don Kirshner "In Concert" programs, qualify him. He also worked with Ella Kazan on "Save The Children," using eight cameras to shoot the show at the Push Expo in Chicago in just three days.

"We have to realize that the record business is a people business

and is totally creative. And although there is no blanket formula under which all acts can be advertised, there is a level of creativity that should be maintained in every spot. We must understand that we are selling a creative product and to be other than creative, imaginative and visual detracts from the product. Therefore, the spot must be individually tailored for each artist."

KDEO In Top 40 Shift; Drops LP Rock Formula

SAN DIEGO—KDEO, a 1,000-watt station located at 910 on the AM dial, has switched to a Top 40 format under new owner Lee Bartlett.

New program director of the station is Kevin O'Brien, who'd been assistant program director of WNOE-AM in New Orleans. Jeff Salgo, Los Angeles, is consulting the station.

Currently, air personalities are pulling six-hour shifts, but these will be cut to four hours each as new personnel is hired, says Salgo.

The station had previously featured an album rock format. "When we changed format, we didn't get even one phone call protesting. That illustrates how many people were listening to the station."

Bartlett is committed to being successful, Salgo says, and a barrage of promotions will soon be launched to augment the programming.

Vox Jox

By CLAUDE HALL

"Is the product of months of research. We are playing the music that the people have told us they want to hear." Others on the staff include Bob Heymann, morning drive and assistant program director, from WQDR, Raleigh, N.C.; Lorna Ozmon, late evenings, from WYVX in Highland Park where she was program director and operations manager as well as midday air personality. Bob King is the new music director of the station, he'd been a relief man at WMAQ.

Rochelle Staab, national program director of Bartlett Broadcasters with headquarters in New York, is the new program director of KJIS, Los Angeles. George Wilson, president of Bartlett Broadcasters, is currently seeking a replacement. There is a strong possibility that Mary Kay Anderson, music director of WOKY in Milwaukee, will be brought in to become national music coordinator of Bartlett. Wilson will advise Staab on KJIS until she gets settled into the position.

Jimmy Rabbitt is back with KROZ, Los Angeles, doing afternoon drive and sounding pretty good. He'd been with the station before. Kevin O'Brien is leaving WNOE in New Orleans to become the program director of KDEO, San Diego. The Emperor Rosko is now living in Los Angeles, he'd been on Radio Luxembourg, Europe.

Allan M. Wilson is the new gen.
(Continued on page 46)

Special Cassette From Casablanca

LOS ANGELES—Casablanca Records has produced a special limited edition cassette featuring Charlie Van Dyke with guest Rick Dees on KJL, Los Angeles, and a composite aircheck of KCQB, San Diego.

Both are airchecks and Scott Shannon says that he is giving them out to friends in radio. Shannon, vice president of special projects for Casablanca Records, says the Casablanca Airchecks will be produced on an "irregular" schedule.

LOS ANGELES—Jayne M. Reinn has been named music director of WJML in Boston, reporting to program manager Al Brady. She'd been sales coordinator at KABC-TV, Los Angeles, but once was an assistant music director at WKLO in New York. She's a Boston native. If you won a Christmas contest by WYDE, Birmingham, Ala., you won a Christmas Tree and the disk jockeys delivered it to your house and decorated it on the spot for you. Gifts under the tree ranged from a color television set, clock radio, \$100 in cash and hockey tickets to some country music albums. Among the disk jockeys decorating the tree this year were WYDE program director Johnny Gray and air personalities Doug McCain and Dave White.

Howie Castle, program director of WMAK in Columbus, Ga., reports that the station is featuring a tighter, revamped format. "We've spent thousands of dollars on new equipment, including a new production room that is still being built with stereo facilities." The lineup now features Bob Elliott 7-10 a.m., Kelly McCann 10 a.m.-3 p.m., Casey 3-7 p.m., O'Henry Allen 7-midnight, and Nick DeCarle all-night. Milt Michaels has joined WKON, Chicago, the new call letters of the FM side of WMAQ. Michaels had been with WDAI, Chicago. He'll do afternoon drive on the album-rock format station. Bob Pittman, program director of both WMAQ and WKON, claims that the new format (the station was previously all-news)



PHONE BREAKER—Wink Martindale, right, chats with Epic Records artist Engelbert Humperdinck on his KMPC, Los Angeles, afternoon show. Martindale's show, which saluted the British artist, was bombarded with a record number of phone calls during the two-hour segment. Humperdinck is back on the charts with "After The Love."

Bob Fass Building Vocal 'Community' Over WBAL-FM, N.Y.

NEW YORK—The one thing that Jack Elliott, Art Guthrie, Jerry Walker, Joni Mitchell, Bob Dylan, and A. J. Weisman have in common is the world's Bob Fass. But, outside of some insomniacs—and how many is difficult to determine—in New York City and Bob Dylan and the others, not many radio people would know who Fass is.

Yet, a long time before the late Tom Donahue began playing blues records on KMPX in San Francisco, Bob Fass was even more progressive.

He downplays his role in the development of both a new musical genre and a new radio format. "My show was the only game in town. All of that was really a credit to me. Radio station WBAL was a doorway for them and I was standing in the door, that's all. And, he points out, "I was in a position where I could afford to take a chance and give them exposure."

It was Jack Elliott who brought Art Guthrie up one night in Jan. 1969. Guthrie put some songs on tape that night and one of them was "Alice's Restaurant."

In retrospect, it may seem like everything happened overnight. But it didn't happen that way. There were times he'd come up to WBAL two or three times a week to go on the air. He played "Alice's Restaurant" a lot of those nights and then the audience wouldn't let us stop playing the tape we'd made."

Fass recalls that during a marathon broadcast to raise funds for the non-commercial Pacific station, the tape would be played only if \$100 was donated in funds and "we played the song several times during the broadcast."

Later, he got a letter from Guthrie's manager asking him not to play the song and a while later the album came out and the rest is history.

What isn't history—and, in fact, only a few people know about—is that there was a sequel to "Alice's Restaurant" and Fass may have the world's only copy, since it wasn't put on record. Fass believes the tale was "The Multicolored Rainbow."

"The Solid Gold Cockroach."

"Bob Dylan performed on my show, his first time on radio. I think I could probably put down a list of maybe 50 people who have never heard of until they performed on my show. But I think that the reason they came to us at WBAL was in terms of what the station meant to the community, not because of me." Fass, who started in 1963 at the station, has more or less always been at the other end of the dial, in so far as format radio is concerned. That was the reason that when progressive rock commercial radio began to develop in New York City on WOL, AFM and then on WYNY, he passed him by in spite of his enormous rapport with the music and with many of the performers.

DO YOU THINK
LOVE'S A PRIMA DONNA?

AIRPLAY SELLS RECORDS

Martin Dane's



Dear Superstar,

WOULD YOU LIKE THE HIT CUTS FROM YOUR LATEST ALBUM
TO RECEIVE OVER 170,000 AIRPLAYS EACH WEEK TO AN
AUDIENCE OF 8,250,000 RECORD BUYERS AS THEY BROWSE
IN STORES TRYING TO DECIDE WHICH RECORDS TO BUY?

THIS IS HOW IT'S DONE.

Record stores from coast to coast have handed over
the programming of their instore broadcasts to
SOUNDAROUND. In these stores pre-recorded programs
play from opening to closing every day of the week.
We all know that airplay sells records, so what more
logical place to have guaranteed airplay than actually
at the point of sale, where at any one moment literally
thousands of browsers are deciding how to spend the
dollars in their pockets.

The promotion department of your recording company
probably knows about SOUNDAROUND already, but, if
you would like to know the facts, contact us today
and we will send you the particulars.

Martin Dane

MARTIN DANE
President



SOUNDAROUND, INC. P.O. BOX 46575, HOLLYWOOD, CALIFORNIA 90046
Telephone (213) 852-1141 Call Toll Free (outside California) (800) 421-6524

3 The perfect number to kick-off '77



Angelo Branduardi

The minstrel's debut album for the label is a masterpiece of universal poetry.

LP 2448 051 Also available on  and 

Angelo Branduardi



Le Orme

Their seventh smash album on Philips. Recorded in London. Straight into the national charts! English version available soon.



LP 6323 045 Also available on  and 

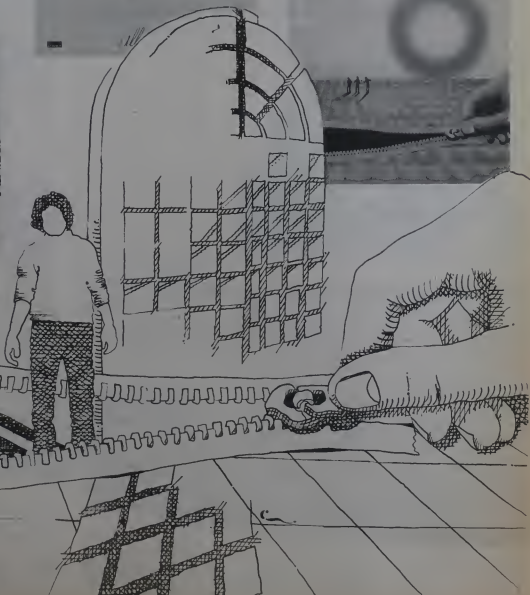
le Orme
terza usata



Eugenio Bennato Carlo D'Angio

Southern folklore lives on. After founding the N.C.C.P. ten years ago, they are together again to pursue their aim. This is the first impressive album for the label.

LP 6323 044 Also available on  and 



Distribuzione



Phonogram s.p.a.

KTNT: Magic Via Mark 7 Unit

TACOMA, Wash.—KTNT, a 1,000-watt station here managed by Robert Zerbel, has installed a new remote control assist device—the Mark VII produced by IGM, Bethlehem.

The Mark VII is a programming planning unit for live radio. The air personality can program as many as 18 events in advance to appear on a screen (like a tv set) in front of him, each event, whether it is a commercial spot or a song, can then be triggered in turn by depressing a start button.

Or the air personality can schedule several items in a row to run consecutively and automatically by using a button marked "Follow." If the wants to cancel the whole program, he punches a button marked "clear." Or a button marked "insert" allows him to change things.

"That's what I like about this device," says morning personality John Allgood. "It's really simple and useful, not a pain in the neck." Bill Coleman is in program director of KTNT.

An entry keyboard allows the air personality to call upon events—music on carts or spots on carts, music and or spots on tape decks, a record on a turntable, etc.—from up to 99 sources.

Two IGM Go-Cart units, two Studer Revoxes, an IGM Instacart, and two turntables without access to an access on the air to 84 different music carts, 48 commercial carts, plus selections on reel-to-reel and turntable. KTNT engineer Jerry Belfa thinks "this is the way the entire industry will go in the future. We've only seen the tip of the iceberg in micro-processor devices in radio."

Zerbel claims that "the proliferation of tape carts for current hits in radio has made the disk jockey's job overly mechanical" and that's why KTNT installed the Mark VII in a remodeling of the control room.

KTNT music director Carl Sawyer feels that now disk



NEW METHOD: Carl Sawyer music director of KTNT, Tacoma, does his on-air patter while right hand prepares to trigger the next song.

jockeys will have more time to be creative since they won't be involved in moving carts around physically.

Many radio people were consulted before the Mark VII became a reality. IGM reports, including Lee Vandegriff, current sales manager of KTNT; Hal Hurley, chief engineer of KJR, Seattle; Charlie Brown, air personality at KJR; Bob Plummer of KOMO, and KOMO program director Larry Nelson. Seattle.

Via an optional tape reader as an add-on, which provides program-planning for hours ahead, the unit can handle night-time programming when there is either an inexperienced personality on duty or no personality at all.

• Continued from page 60

in Tampa, Fla. The lineup at WFBL now hears like this: Jack Mindy 6-10 a.m.; Joe Galuski 10 a.m.-3 p.m.; Morgan 3-7 p.m.; the Coyote and Rick O'Shea 7-midnight; and Herb Jekko (via the Mutual Network, it's a talk show you wouldn't believe) midnight-5:30 a.m. Don Bordonaro is the station's new chief engineer.

George Chandler reports that he's going to WMRR in Philadelphia as their production director; he's been previously in the record industry, sort of, trying to produce records.

Bob Cole, the all-night country air personality at WWOX in Miami, shifts gears and is now doing the MOR all-night show for WIOD and, believe it or not, he'll be playing some country music along with his set of MOR records. Show will also accept special features for the trucker and traveler in Florida.

The Carole Gettoff show "A Woman's Place" on WPLJ in New York Sunday nights continues to be an excellent showcase for female recording artists. Gettoff has interviewed Melissa Manchester, Patti Smith, Phoebe Snow and others.

Ted Singer, music director of KCIA in Humble City, N.M., says his country music station is in desperate need of old country records dating back to the 40s. He also needs current records from nearly all labels. Nick Erby, general manager, ZCC Radio, Canberra, Australia, would like to hear some syndicated radio specials. Send him demos and data.

Ron Lundy, 10 a.m.-1 p.m. air personality at WABC in New York, has signed a new five-year contract with the Top 40 station.

He joined the station in August 1965 and hasn't done badly for an old boy who started it all in Greenville, Miss., in the mid-50s on WDDT. But Gene Nelson at WLCS in Baton Rouge, La., still boasts of training Ron for the big time.

Dennis Waters has joined WVRV in New York as program director. Station will more than likely become more and more of a jazz factor. Bruce Hest has left the station to concentrate on FFO Communications, a company he recently formed and the first project is a quarterly magazine called Big Apple Jazz.

Jim Scott, who has nine years of experience as an air personality with stations ranging from WDRC in Hartford, Conn., to WPTX in Albany, N.Y., would like a stable position back in the East if possible either as a jock or newscaster.

Clay Daniels has joined WKIS, Orlando, Fla. Performed in program director and the lineup now features: Al Dunaway 6-10 a.m.; Jack Murphy 10-noon; Clay Daniels noon-3 p.m.; Jerry Gordon 3-7 p.m.; Gene Burns with a two-hour late show 7-11 p.m.; Jay Jeffries 11 p.m.-6 a.m.; and Steve Taylor heard weekends. John Lee has been named program director of WMBL

Vox Jox

in Macon, Ga. he'd been with KGFF in Shawnee, Okla. joined WMBL four weeks ago. The station features a country music format and music director Steve Klaus needs records.

Always take in all of the information possible—that's an old motto of mine. And "Where It's-A-T" is a new dealers newsletter for sound specialists that might prove of interest to radio people. The first issue covers the advantages of the Shubuta style, the use of A-1 cartridges by a San Francisco radio station, Write Audio Technica U.S. Inc., 33 Shawnee Ave., Fairlawn, Ohio 44133 for a copy... Lineup at WNNJ, Newark, N.J., features Mike Mitchell 6-10 a.m., program director Jeffrey Jay Weber 10 a.m.-1 p.m. and Vinnie Kice 1-4-30 p.m. Weber just did 36 hours on the air to raise funds for a little four-year-old girl in a nearby town who has leukemia, raised more than \$3,600. Not a bad idea, but what is the longest any jock broadcast on the air?

The FCC issued a public notice Dec. 17, 1976, against fraudulent billing, specifically against radio stations giving a "bonus" of an expense-paid vacation to advertising clients who buy a time schedule without reporting the "bonus" as part of the payment. I just wonder how this is going to affect one of the major forms of paying going on in radio. Not payola for playing records. I'm talking about all of the Madison Avenue time-schmoozers.

(Continued on page 62)

New WMJQ And Format For Rochester

LOS ANGELES—WNWZ, Rochester, N.Y., changes calls and format to become WMJQ an adult album station as of Feb. 1.

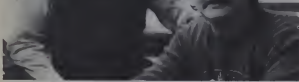
New program director is Al Peterson.

The station previously featured an all-news format. Dan Clayton, president and general manager of WBBF and WMJQ, says that the new operations will be called "Magic 92" on the air. Live air personalities will be used. The format will feature a maximum of eight commercial units per hour. Emphasis will be on continuous music in the MOR and soft album rock vein.

Lineup on the FM station will feature music director Doug James from WPST in Trenton, N.J., in the 6-10 a.m. slot; Tom Evans from WHVH in Charlottesville, Va., 10 a.m.-3 p.m.; Al Peterson 3-7 p.m.; Terry Peterson 7-midnight; and Cheryl Miller midnight-6 a.m.

Peterson had been the production director of both the AM and the FM stations; he has been replaced at that position by Scott Fisher from WELM in Elmira, N.Y.

Bob Savage, program director of WBBF, will continue to provide additional creative input to the FM operation in addition to his own duties.



Programming Team: Al Peterson, program director of the new WMJQ with WBBF program director Bob Savage, right.

Bob Fass Building Audience

• Continued from page 58

"I never got into doing commercials and perhaps the word got out to the other stations. But where else than at WBAL can you play bells for a couple of hours (and he has on occasion, just as he's also played wind sounds for 20 minutes on occasion) or have someone come up and play live music for a while."

"I've been mostly happy in radio; not that I've made any money. Do you know what it's like to have your voice recognized in the supermarket and not be rich?"

He points out that he started in radio on the "All City Radio Workshop" broadcast on WNYL and WABC, New York.

Today, he's very "into" the idea of community... people doing things

to help others." What he does is start a conference phone call and anyone from anywhere 67 people may join in on his midnight-5 a.m., four-night-a-week show.

"We'll talk about anything. Or a show can become a 'huddling' around somebody and making them warm. It's people calling in to be a part of the community. Sometimes, it can be magic on radio."

He says that Pacifica is now trying to get a radio station on the air in Washington and he would like to put the same kind of program on the air there.

He still gives enormous exposure to new and untethered and even tried recording talent. Tom Pacheco on RCA Records comes up to the studios sometimes with his guitar and Sammy Walker stops by occasionally. So does Larry Estridge. Comedian Marshall Ephron used to drop by a lot.

WBAL, he feels quite strongly, is the only place that takes the media seriously as a force in social change, whether it's exposing new music and musicians or building a "community" on the air.

Bubbling Under The HOT 100

- 101—SO SLO THE SONG, Gladys Knight & the Pips, Buddah 544
- 102—MEET MY GIRL, Michael Henderson, Buddah 552
- 103—RECHINA BY COLLY MOW, Norman Connors, Buddah 554
- 104—WEDGELY: SHOULD I STAY? I WON'T LET YOU GO, Vickie Sue Robinson, RCA 10463
- 105—SO-SO "ABOUT" CHA, Latimore, Colgems 1739 (T)
- 106—THE SHUFFLE, Van McCoy, MCA 4637
- 107—PSYCHOTIC BASSPHUNK, Bootsy's Rubber Band, Warner Bros. 8259
- 108—SING LONG (Your Song), Bobby Pickett & Peter Ferrara, Polygram 14365
- 109—LOVE IS STILL BLUE, Paul Marlet, Free Spirit 2001 (Capitoline)
- 110—SING LONG (Your Song), Bobby Pickett & Peter Ferrara, Polygram 14361

Bubbling Under The Top LPs

- 201—THE BEST OF BRUCE, Leska EKS 75556
- 202—MARTY RAY BRIDE (The Lazers) - The Lazers, The Capt. Lazers, Columbia PC 459
- 203—THE BEST OF RO STEWART, W. H. Murray SWS 7559 (Phonogram)
- 204—SIMON & GARTHELL'S GREATEST HITS, RCA 10350
- 205—SEALS & GORTHELL'S GREATEST HITS, Warner Bros. 85 2886
- 206—CAT STIVERS' GREATEST HITS, A&M SP 459
- 207—BACHMAN TURNER OVERDRIVE—The Best Of (LP), Mercury SWS 1011 (Phonogram)
- 210—SING LONG (Your Song), Bobby Pickett & Peter Ferrara, Polygram 14361
- 211—LABELLE—Chameleon, Epic 8 1149
- 212—SHIRLEY BASSEY—GREATEST HITS, United Artists UA 141-6

Youtkown In Move

NEW YORK. Youtkown Talent Associates has moved to new offices after being sold to Paul Wolfe Associates. The new address is Post Office Box 262, Carteret, N.J., 07008, (201) 941-9422.

'SUNSHINE' TO ABC MAN

LOS ANGELES—Jay Morgenstern of ABC Music has been presented a "Sunshine Award" from radio KMPC. Sonny Melendez, adult personality on the adult contemporary station, salutes someone with a certificate each day. Morgenstern was nominated by Georgetown Studnicka on behalf of all ABC Music employees, who says, "Many people may not realize that the music business is a hard and grueling business, but, of course, it is. He is very well-liked by all people in this business, and I think, along with all of my co-workers, that he should be honored for his great attitude about life and work."

Daniels Jam Draws 10,000 For Benefit

By PAT NELSON

NASHVILLE—The elite of southern music converged upon the inaugural Auditorium Jan. 8 to join Charlie Daniels Band in its third annual Volunteer Jam. The result: nearly five hours of music for 10,000 members eager to see the South's messengers.

Episcopal rollers out one of its red carpeted cars for a pre-jam party at the Belle Meade Country Club, including Southern food and spin whiskey to set the mood for a night of good time and entertainment.

"I've been telling ya'll the South is going to rise again and dammit, it's time it is," Daniels' toast to the evening as he left the gathering for the auditorium "ready to rock." And the crowd was just as ready. The band started playing "Sweet Louisiana" with the auditorium doing down, almost every one in the crowd stood, lighters and candles lit, with the spotlights on the Tennessee and Daniels flags. Inses,

the state flower, were abundant and Daniels music flowed.

The band played all its best including Daniels' first hit "Unleash the Rides." The contrast between song lyrics and the tight security spurred the crowd that had been individually frisked by police before entering the concert.

After almost an hour of fiddling and winking, Daniels brought Willie Nelson out. He opened his set with "Whiskey River" and Willie kept the electricity going with "Good Hearted Woman," "Crazy," "If You've Got The Money, I've Got The Time," "Shotgun Willie" and more. The set closed with a group effort of "Amazing Grace" that included a verse sung by gospel veteran turned rock singer Mylon LeFevre.

The Outlaws were there and Bonnie Bramlett, Tanya Tucker, Ron Stoneman, and Commander in Chief Leatherwood and Toy Caldwell of the Marshall Tucker Band added his hot guitar licks to most of the evening's music. Tucker hit, "Can't You See," sung by Caldwell, kept the crowd standing.

STATLERS KEY RADIO PROMO

NASHVILLE—With the "Best Of The Statler Brothers" LP approaching gold status, Mercury Records is launching a strong country radio advertising campaign for the group's new LP, "America Loves."

Blowups of the cover will be distributed as a merchandising tool. The direct radio and press campaign will be going to key country stations, radio stations programming country music 10 or more hours per broadcast day, country rock pop LP reviewers, and college newspapers.

Mercury's promotion gurus are so being loaded for the new LP "The Best Of Faron Young-Vol. 1" takes manager, notes that direct radio and press mailings for the Young album will emphasize key country stations, thus programming 10 or more hours of country music daily and units reviewer.

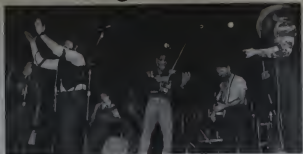
Dave & Sugar Make 1 Change

NASHVILLE—The hot Dave & Sugar act is losing one of its original members and, after exhaustive auditioning of more than 50 prospective replacements, has selected a replacement.

Sam Powell of Sellersburg, Ind. is the new member of the three-person band. Powell is being added by Dave Rowland and also featuring Vicki Hackman and Powell replaces Frantz who plans to devote her life to "charity and Christian music." Frantz comments, "You could say I consider this my going to be donating more of a ministry than a career."

Originally from Gallatin, Tenn., Powell cut her first record in her father's studio at the age of eight. At 13, she came to the attention of Jay Raynwater who produced her record of "Little People" which gained record chart action.

Dave & Sugar, which charted with three singles during 1976, tours with the Charley Pride show.



Tennessee jamming: A broad spectrum of talent joins forces for an important number at the third annual Charlie Daniels Band Volunteer Jam in Nashville's Municipal Auditorium. Left to right are Capricorn artist Bonnie Bramlett, Toy Caldwell of Capricorn's Marshall Tucker Band, Buddha artist Papa John Creach (center), Columbia-Lone Star's Willie Nelson and host Charlie Daniels of Epic.

One of the main highlights of the night came when Papa John Creach joined the jammer onstage and before long there were fiddle licks flying as Daniels and Creach blended efforts on some duets.

With Danach, Creach, Nelson and Caldwell together onstage, the audience was able to view a display of the excellent blues ability that is always hidden behind the progressive country act.

The music ended after everyone

did his part on "Stormy Monday" but the party continued. Sound Seventy Productions and Daniels hosted a post-jam party at the Hilton Inn Central which drew most of the musicians and family and friends for more activities.

Daniels donated all proceeds from the concert, after expenses, to the Luten Community Mental Health Center in Nashville and the T.J. Martell Memorial Fund for Leukemia Research in New York.

TOO MANY COMPLAINTS Buddha Switches 'Whore' To 'Score On a New 45'

By GERRY WOOD

NASHVILLE Prompted by the Billboard article on sex-oriented lyrics (Billboard, Dec. 25, 1976), Wade Conklin, vice president of Buddha Records, is changing a line in the new Buddha record "Highliner" by Alexander Harvey.

The questionable line "high dollar whore" proved offensive to many radio music directors, according to Conklin who heads Buddha's Nashville office. Conklin is taking Harvey back into the studio to change the line to "high dollar score."

Harvey, who also wrote the song, says he originally thought to change "whore" to "score" but

didn't think the words would make much difference in the context of the song.

"Highliner" is receiving strong regional activity and many stations have committed to play it when they receive the revised version, says Conklin. He notes stations playing the original version have received no adverse comments from listeners.

"Really smacked me in the face when my eight-year-old daughter sang the line," explains Conklin. "Suddenly I realized what programmers have to look for. We've learned our lesson. Double entendre is okay, but spelling it out is a no-no."

Houston Blooming As A Music Center

NASHVILLE Houston continues to gain in reputation as a hot country music center. Mickey Gilley's Recording Studio already has commitments for bookings even though the structure isn't completed. Bert Frilot, chief engineer, reports that bad weather has slowed construction but officials are still shooting for completion by mid-February.

Meanwhile, the Playboy Records artist has shot seven segments of his television show, "Gilley's Place," on location at Gilley's Club.

BAS Recording Studio reports increased activity with numerous songwriters and groups in for demos.

Wells Sound Studio yielded a new Mando Farwood single "I Can Give You Love" and has been hosting the new Houston group, Tempest.

Buckley Recording Studios reports one of the most unusual recent releases—"Up Against The Wall Redneck Mother" by the Hemmer-Ridge Mountain Boys on Buttermilk Records. It's in Pig Latin.

And Rex Kramer joined the activity by hosting a party at the Foo's

Gold Club Celebrate the Release of his new single on Bellefire-Frog Records. "I Know You When."

Gold Club, celebrating the release of his new single on Bellefire-Frog Records. "I Know You When."

LOOKING FOR A LABEL? WE PLACE MASTERS INTERNATIONALLY!

Throwing your money away on so-called independent distribution deals. Wasting needless thousands of dollars on so-called promotion! The needless waste of letting your potential hits sit on a shelf collecting dust instead of COLLECTING ROYALTIES.

Our extensive network of in-the-know European Record Personnel will present your product to Europe's leading Record Companies for possible release it's up to you to accept or reject any and all offers submitted on your masters.

OUR IRONCLAD GUARANTEE

PAY US NOTHING IF WE CANNOT FIND YOU THE DEAL YOU ARE LOOKING FOR!

Only if you agree to any offers submitted on your master(s) do you pay our placement fee. What could be fairer?

For further information or to send your master(s) to us, write to: KING OF MUSIC 38 Maple Square East, Nashville, Tennessee 37203 Tel. (615) 256-8790



THE GOLDEN RECORD BEST OF THE LEWIS FAMILY



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NEW YORK (AP)—A new wave of excitement has hit the different genres of country music in New York City. This excitement is focused on the new album by the famous country singer, Willie Nelson. His new album, "The Outlaw," is a collection of songs that are as diverse as the man himself. The album is a collection of songs that are as diverse as the man himself. The album is a collection of songs that are as diverse as the man himself.

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Global Trek For George Hamilton

NASHVILLE (AP)—George Hamilton Jr. will be traveling to the British Isles in February for a nationwide tour. The tour is a collection of songs that are as diverse as the man himself. The tour is a collection of songs that are as diverse as the man himself.

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Gusto Catalog

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Palomino Band

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Nashville Acts At A Texas Festival

NASHVILLE (AP)—The Texas All Stars Country Music Festival is a collection of songs that are as diverse as the man himself. The festival is a collection of songs that are as diverse as the man himself.

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Williams Jr. Busy

NASHVILLE (AP)—Hank Williams Jr. is a collection of songs that are as diverse as the man himself. The album is a collection of songs that are as diverse as the man himself.

Hal David Speaks

NASHVILLE (AP)—Hal David is a collection of songs that are as diverse as the man himself. The album is a collection of songs that are as diverse as the man himself.

Seminar Is Jan. 18

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Gambling Promo

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L.A. Shrine Site Of Country Awards

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Nashville Scene

By PAT NELSON

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Hot Country LPs

The Performance LPs featuring progressive country artists

Rank	LP	Artist	Label
1	1	RAYLON LYLE—Raylon Jennings, RCA	RCA
2	2	GREATEST HITS VOL. II—Garth Brooks, RCA	RCA
3	3	GREATEST HITS—Linda Ronstadt, Capitol	Capitol
4	4	MONIE WHISLAP LIVE, RCA	RCA
5	5	THE BEST OF CHARLIE PRIDE, RCA	RCA
6	6	THE TROUBLEMAKER—Willie Nelson, RCA	RCA
7	7	YOU'RE READY FOR THE COUNTRY—Waylon Jennings, RCA	RCA
8	8	CRASH—Billy Crash Goodrich, RCA	RCA
9	9	I DON'T WANT TO HAVE TO TALK TO YOU—Ed Bruce & Mike Carabello, RCA	RCA
10	10	THE ROOTS OF MY BELIEF—Merle Haggard, RCA	RCA
11	11	GILLEY'S SHADOW—Mickey Gilley, RCA	RCA
12	12	THE BEST OF GLEN CAMPBELL, RCA	RCA
13	13	HASTEN DOWN THE WIND—Linda Ronstadt, Capitol	Capitol
14	14	TIGHTEN UP THE CAPS—Loretta Lynn & Patsy Cline, RCA	RCA
15	15	HIGH TIME—Larry Gatton & The Gattons, RCA	RCA
16	16	DON'T STOP BELIEVING—Olivia Newton John, RCA	RCA
17	17	CRYSTAL—Cathy Ryan, RCA	RCA
18	18	HIGH LOWDOWN—Charlie Daniels Band, RCA	RCA
19	19	SOBBYBOY—Donny Osmond & The Osmonds, RCA	RCA
20	20	SPARK—John Denver, RCA	RCA
21	21	DAVE & SINGER, RCA	RCA
22	22	IF YOU'RE EVER IN TEXAS—Freddy Fender, RCA	RCA
23	23	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tommy Collins, RCA	RCA
24	24	YOU AND ME—Tanya Tucker, RCA	RCA
25	25	AFTER THE STORM—Wynne Stewart, RCA	RCA
26	26	THE BEST OF CHET ATKINS & FRIENDS, RCA	RCA
27	27	ANGELS, WIVES AND MURDER—Bobby Gold, RCA	RCA
28	28	EL PASO CITY—Marty Robbins, RCA	RCA
29	29	GOLDEN BRIDGE—George Jones & Tanya Tucker, RCA	RCA
30	30	SHIRT, SILVER AND GOLD—Bobby Gold, RCA	RCA
31	31	DUSTY DENVER—Dusty Denver, RCA	RCA
32	32	ALL CAP—Bobby Parton, RCA	RCA
33	33	REFLECTING—Johnny Rodriguez, RCA	RCA
34	34	HERE'S SOME LOVE—Tanya Tucker, RCA	RCA
35	35	ALONE AGAIN—George Jones, RCA	RCA
36	36	I'M NOT LOST—Bobby Gold, RCA	RCA
37	37	MIDNIGHT ANGEL—Barbara Mandrell, RCA	RCA
38	38	TOUR DE TWO—TWO LOVERS—Mary McGowan, RCA	RCA
39	39	DANCE—Perry Como, RCA	RCA
40	40	LOVE REWIND—Barbara, RCA	RCA
41	41	GREATEST HITS—Don Steward, RCA	RCA
42	42	MIDNIGHT MUSIC MACHINE—Tommy, RCA	RCA
43	43	20 20 HITS—Dusty, RCA	RCA
44	44	MIDNIGHT MUSIC MACHINE—Tommy, RCA	RCA
45	45	24 HOURS—Bobby Gold, RCA	RCA
46	46	40 HITS—Barbara, RCA	RCA
47	47	40 HITS—Barbara, RCA	RCA
48	48	40 HITS—Barbara, RCA	RCA
49	49	40 HITS—Barbara, RCA	RCA
50	50	40 HITS—Barbara, RCA	RCA

6th Straight Poll At KLAC In L.A.

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"Thanks" to our friends all
over the world.

We know that it needed the
help of all of you, to get to
where we are today.

We hope that the confidence
shown to us in the past, will
continue in the years to come.

For all of you we'll try

hard, to remain your No. 1.

Paul & Daisy

50 Years And Still No. One

Intro. One would have to go to a great deal of trouble to avoid coming across the name Meisel in the international music business. The Intro Publishing group, which has its base in Berlin, has in the course of its existence, become one of the most significant enterprises in the field of music. The designation "The Meisel Group Of Companies" embraces a large number of successful publishing companies, production firms, record labels, recording studios and many other operations. The history of the Meisel Group goes back to the twenties in Berlin. On May 15, 1926 Will Meisel, a one time dancer with the Royal Prussian State Opera in Berlin, registered his own music publishing company with the local court—and thus was Edition Meisel & Co. GmbH born.

By Peter M. Kersten

His name was Will Meisel—he had music in his blood and a pronounced business flair. His nightclub in Berlin was one of

the first in which ladies waited on the tables. The club was a regular haunt of actors, singers, musicians, composers and writers and, from time to time, Will Meisel entertained his guests with a piano recital of some of his own melodies.

One of these tunes was called "Ilona" and was dedicated to Meisel's beautiful Hungarian wife. Inevitably, for those romantic days, it was a tango and his guests liked it so much that he conceived the idea of forming a music publishing company to handle his own compositions and those of his colleagues. His idea became a reality and Will Meisel was the owner of a new music publishing firm.

There is no way of knowing whether Will Meisel, in those good old days, had any expectation that his small publishing operation would one day become one of the most important music groups in Europe, but it is certain that his tremendous energy, perceptive eye for talent and great dedication to music made the business one of the most successful and dynamic of its time.

Will Meisel at 30 didn't let the grass grow under his feet, he was not content just to print lead sheets and send them to the various dance orchestras in Berlin. He determined to build a successful business from the outset and set a pattern for future live music promotion by visiting all major music venues, buying drinks for the musicians in the bands distributing

regular performances of old catalog items which, in the mean time, had become evergreens.

It was no surprise that Will Meisel's sons, Peter and Thomas, emulated their father and moved into the music publishing business. They had their own plans for success in the music field and, in the friendliest possible way, competed with their father's company.

AN INDEPENDENT PRODUCER

At the beginning of the Sixties, Peter Meisel founded Edition Intro and, some time later was joined in the business by his brother, Thomas. Soon afterwards the brothers created Hansa Music Production and the Hansa record label.

A Meisel Chronicle

1926

Foundation of Edition Meisel & Co. GmbH

1929

The first play presented by Meisel is produced at the Berlin New Theatre

1930

Meisel moves to new offices

1931

Victory in the German song contest with "Ich Hab Dich Enmal Geküsst" by Joe Hajos

1932

Victory in the German song contest with "Es War Einmal Ein Musikus" by Friedrich Schwarz

1933

Hitler takes power in Germany. The Meisel catalog is decimated because most of the composers and lyricists are Jewish. Only seven titles are left.

1934

Foundation of Harrison Publishing Co. for German jazz copyrights

1935

Will Meisel creates the musical comedy "Frau Im Spiegel" and scores a tremendous success. Birth of Peter Meisel.

1940

Birth of Thomas Meisel

1942

The Meisel offices are totally destroyed by bombs

1943

Opening night of "Koenigin Einer Nacht"—another successful musical comedy by Will Meisel

1946

A new start for the company in a new home. Wittelsbacherstrasse 1B

1950

Rudolf Schroeder joins Edition Meisel

1952

Will Meisel composes his 50th film soundtrack

1957

Peter Meisel goes to work for a year at Aberbach's in New York

1959

"Morgen" becomes first German No. 1 hit in America. Paul Anka and Will Meisel found Spanka Publishing Company.

1960

Thomas Meisel goes to work for a year at Aberbach's in New York. Foundation of Edition Intro

1961

Trudy Meisel joins Edition Intro. Peter Meisel meets Christian Bruhn—the beginning of a long term successful and amicable partnership



Where it all began. Will Meisel's night club in Berlin where he founded the first publishing company.



1932—and Will Meisel welcomes international personalities at Berlin railway terminus. From left to right: 1. Will Meisel; 2. British publisher Lawrence Wright; 3. American publisher Irwin Dashi; 4. Egon Schiele; 5. American lyricist Archie Goller, who wrote the words to "Day By Day."

the latest Meisel hits and even conducting the performances himself. There was no other method of promotion in those days and to be successful it was the only way to popularize your music. Meisel found a ready response among the Berlin public. They liked his music and the way he presented it.

Under Meisel's inspired leadership the publishing company expanded year after year. The catalog was augmented by a growing number of popular composers and the Meisel company was the first in Berlin to publish popular material by foreign songwriters.

As the years went by the Meisel company was constantly in the forefront at pop festivals and heavily involved in recordings, soundtracks and operettas. The company also extended its operations to embrace a theatrical agency.

Twice during World War II the offices were demolished by bombs and twice Meisel rebuilt them—because the real power and potential of the company did not just reside in bricks and mortar.

After the war Meisel maintained its position as a major force in the music publishing field with a string of new hits and



Wittelsbacherstrasse 1B, West Berlin—the Meisel headquarters since 1946.

Peter Meisel's idea, imported from America, was to use independent producers, rather than staff producers, to generate good, popular recordings and this was the beginning of a revolution in Germany.

The new idea bore fruit even quicker than expected and Peter Meisel soon had his first hits.

The Meisel brothers were great innovators and their enterprise and initiative attracted a large number of talented artists to the Hansa label, many of whom were signed to long term contracts.

The Meisel brothers always maintained an awareness of what was happening on the international music scene and almost before their competitors were aware of it, they had acquired rights to release material by such major international acts as the Hollies, the Troggs, Elton John, the Renegades, Mr. Blue and the Herd, and Peter Frampton. All were released on the Hansa label.

Peter's wife Trudy, meanwhile, was bringing back an increasing number of foreign hits from her international business trips.

Throughout this time the reputation of the Meisel operation was gaining lustre and respect abroad because of its efficient and committed involvement in creative production and publishing.

Success breeds success and it was natural that the impressive performance of the Meisel operation was instrumental in bringing more and more talented freelance producers into the fold. The strong, personal commitment of the Meisel personnel, the quick, positive reaction to bright new ideas and the aura of unerring time professionalism have made the Meisel Group what it is today.

The Meisel Group today covers the entire spectrum of popular music from evergreens to top hits, has helped establish international and national artists and songwriters and offers unrivalled recording facilities in its Berlin studios as it enters its 51st year amidst a blaze of glory.

Doesn't It Sound Inviting?

Many people have heard of *Edith Intro*—but few realize that the organization embraces 20 active publishing companies, all contributing substantially to the great striking power of *Intro*. For many years now *Edith Intro* has been one of the leading music publishing companies in Germany.

In 1960 in Berlin, there came into existence a music publishing organization of a kind that had hitherto been unknown in Germany—*Edith Intro*, a company of professionals with a tremendous creative flair and an always-door policy.

It was not long before the first national and international music emerged from *Intro* when Peter Meisel acquired such top tunes as "Heartaches By The Number" and "Morgen." From that point, the *Intro* recipe for success has been to maintain a tight, flexible and efficient administration which can cope with a large number of different publishing companies. This

means the administrative staff is kept to a minimum, leaving the widest possible scope for the creative side.

The Meisels are extremely proud of the excellent relationship they have with a large number of creative people. *Intro*'s efficient administration was a focal point for young publishers and producers from the start and, equally important, *Intro* became more and more sought-after as a sub-publisher by major international firms.

As the years went by Trudy Meisel, responsible for international operations, found herself looking after the international interests of more and more enterprising publishers who were unique in their achievements and versatility. *Intro* has also developed associations with some of the most enterprising foreign production firms and publishers.

Says Thomas Meisel: "Out of the classical, traditional publisher, who was administrator and agent, we have created a modern-style publisher who is an active exploiter of copyrights, a producer and a promoter. From the beginning we extended our search for talent to include not only composers, lyric writers and singers, but also producers. Over the years we have discovered a long list of successful producers and it is still our policy today to collaborate with the most gifted producers."

Today, 17 years after the firm was founded, more than 20 young producers are associated with *Intro*. They work independently on a creative level and, in some cases, are provided with office facilities. All enjoy the advantages of a modern and efficient administration. The producers have the benefit of excellent facilities which would be too expensive for each to provide for himself over any length of time.

The *Intro* operations include a modern, computerized system of accounting, an extensive legal and copyright department, sec-

retorial facilities, a highly efficient promotion team and a printing and distribution service for sheet music, folios and other material—all coordinated into a compact organization.

The efficiency of the Meisel group gives it a strong position in international publishing. Says Trudy Meisel: "Our foreign business partners welcome the possibility of dealing with a group which is experienced and equipped to handle a wide range of companies with maximum efficiency."

Among the successful producers associated with *Edith Intro* are Dieter Dieks, Peter Hauke, Jack White, Guenther Henne, Joachim Heider, Gogo Moroder, Peter Beilotte, Frank Faran, Peter Orloff, Ingo Graser, Charles Orieux, Tony Hendik, Erik Silvester, Gregor Rottschalk and Roy Boston.

A Meisel Chronicle

1962
Foundation of Hansa Music Production.

1963
Peter Meisel and Gerhard Haemmerling found Nero Music Production. Haemmerling becomes one of Germany's most successful producers, producing, notably, Mireille Mathieu.

Hansa and Telefunken/Decca conduct a production contract for Manuela and Daffi Deutscher. Germany's top pop singers for six years.

1964
Foundation of Hansa Records, distributed by Anola.

1965
Hans Blume joins Hansa Music Production.

1966
"Kungsleden" ("Desert Island"), composed by Michael Holm, becomes No. 1 in Japan.

1967
Will Meisel dies.

Gunter Henne and the Meisels found Toledo Music Production. Henne becomes successful with Siw Malmqvist, Joe Dassin, Christian Anders, Wencke Myhre, Howard Cendapelle and others.

1968
"Monsieur Dupont" sung by Sandie Shaw becomes No. 1 in U.K. At the German Song Contest, Meisel takes the first six places.

1969
The first studio located at the offices is built. Production contract with Phonogram for Marianne Rosenberg, produced by Joachim Heider.

1970
Giorgio Moroder gets gold records from Brazil, Argentina, France, Italy and South Africa for "Looky Looky."

1971
Thomas Meisel signs Frank Faran as a producer. The Meisel Group acquires its own printing company. Thomas Meisel signs Gunter Gabriel to the label.

1972
Rocky Shayne, produced by Peter Meisel, sells millions of copies world-wide of "Many Blue." Two Moroder titles hit No. 1 in the British charts—"Son Of My Father" and "What's Your Name" sung by Chiqui Tip. The original version of "Son Of My Father," sung by Giorgio, hits the US top 20.

1973
Hansa Studio 1 is built. Thomas Meisel signs Frank Zander.

1975
UEP—United European Publishers—is founded and introduced to the public at Murexpo, Las Vegas. Donna Summer, produced by Giorgio Moroder and represented internationally by Trudy Meisel, becomes No. 1 with "Love To Love You Baby" in the U.S.A. and many other countries.

Hansa studios II, III and IV are built.

1976
All the Donna Summer singles and LPs easily achieve gold status in America and many other countries. "Rocky," one of the first titles represented by UEP, becomes No. 1 record in Germany and gets a gold disk. Frank Faran, the singer of the German version, is also the producer and composer of "Daddy Cool," sung by Boney M. In December the Boney M group receives gold and platinum records for singles and albums sold in Holland, Belgium, Germany and Scandinavia. The Hansa video studio begins operations. Jack White receives a diamond record for 100,000 records carried sold.



Awards for the winners of the 1962 German Song Contest—left to right, Peter Meisel, Georg Buschor (lyricist), Conny (singer) and Christian Bruhn (composer).

Hansa—the Publishers' Label



Hansa boss Hans Blume (left) talks with top Nashville producers Bob Montgomery (center) and Billy Sherrill.

It was a natural, logical step for the Meisel group to add a production company to its publishing operations. The Hansa Music Production Company, the second cornerstone of the Meisel edifice, began by handling the productions of various music producers. Later, additional production firms were added, some with their own publishing outlet. Hansa Music Productions has delivered a constant stream of hits to German record companies. A demo studio was built at the Meisel headquarters and it offered young producers the opportunity to work without formally looking studio time. They could try out new ideas and be creative under the best possible conditions. It was not long before productions bearing the Hansa name were in demand.

It was no surprise that the next step was the creation of the Hansa label, with distribution by one of Germany's major record companies, Anola. Releases on the Hansa label encompassed both Hansa's own productions and some independently produced material. From the start, the label scored enormous hit with Nini Rosso's romantic trumpet solo, "Il tuo."

"That really was a major explosion," says Hans Blume, director of Hansa. "At that point the industry was still talking about our courage in starting our own record label—then suddenly we had a No. 1 record which sold nearly two million copies. Since then we have had at least 20 million sellers each year."

Hansa's production firm also produces acts for other labels and this augments the importance in the market of Hansa-produced material. Hansa accounts for 3% of the total broadsheet output of pop music—that is, music other than light music, folk music and standards—and this compares favorably with other record companies. The Hansa label specializes heavily in pop music, but other labels under the Hansa umbrella have been created to concentrate on special areas of music, from folk to comedy.

In order to appreciate the full range and resources of the Hansa production operation, it is important to understand that the company has been as successful with international



The Hansa label and logo on the big Boney M hit "Daddy Cool"—silver letters which turned into gold.

productions as it has been with its German material. The constant search for new talent and the process of building young singers and songwriters to a level of professional popularity has paid off over the years. Hansa is the German hit factory and a large number of established artists took their first steps into the music business through it.

"You can't be successful for long if you don't search constantly for new talent," says Peter Meisel. "Nowadays it is not enough for a producer to have a feel for good songs; you must have people around you who are able to present them in a way which will make them acceptable to the widest possible audience. It is this constant search which makes our profession so exciting."

Thomas, the younger of the Meisel brothers, adds: "We wouldn't be successful today if we hadn't had the courage to take risks from the start. A large proportion of our success is due to our 'open door' policy. We are always receptive to new ideas and we don't allow personal preferences to dictate musical policy. We have always retained our curiosity and interest in new ideas, from whichever quarter of the music business they emanate."

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and the
Very Nicest
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Trudy and Peter.**

**Hope we will
stay close.**



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FOR A LONG
AND SUCCESSFULL
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größten Musiker
der Welt
erhoben. Seine
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nicht nur
in Deutschland,
sondern auch
in vielen
anderen
Ländern
großen
Erfolg
gefeiert.
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ist
eine
wichtige
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vermittlung
zwischen
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und
der
Welt.



....it all started
with you. Thank's
for everything!

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Gold Records All the Way



Top Hansa artist Bernd Cluever is presented with a selection of gold records for his hit singles and LPs. (From right) producer Peter Orloff, Bernd Cluever, Peter Meisel, executive producer, and Monty Lueftner, head of Hansa's distribution company, Ariola.



Hans Blume (left) head of Hansa Records, presents Nini Rosso with one of his many gold record awards for "Il Silenzio."



In the Bremen studios of the Musikladen tv show, the fantastically successful group Boney M are presented with gold disks for sales of their hit single "Daddy Cool" and hit album "Take The Heat Off Me." The group received gold singles from Germany and France, a platinum single from Benelux and a silver LP from Denmark. Standing left to right are Marcia Barrett, Litz Mitchell and Malzie Williams, and in front is Bobby Farrell.



Singer Ricky Shane, seated, holds up his gold record award for more than one million sales of his single, "Mamy Blue."



Top German teenage stars of the sixties, Manuela and Drafli Deutscher, both produced by Hansa Music Production, with one of their many Golden Otto awards received from Bravo, the leading German teenager magazine. This much sought-after award has been given to many other Hansa artists in recent years for their outstanding success and popularity on the German market.

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Meet the Meisels



Peter Meisel

Checking over the long list of successes achieved by the Meisel brothers, one would-be forgiven for assuming they have been involved in music one way or another right from the cradle. In fact, neither Peter nor Thomas play any musical instruments and neither admits to any specific musical preferences.

Peter says, "I like successful things in music," while Thomas stresses that taking a neutral position in musical taste is a distinct advantage. "It is our job," he says, "to discover talent and good songs and then to promote them. We believe that to be a creative activity."

The Meisel brothers—Peter is five years older than Thomas—have settled easily into the many different areas of the ever-expanding company. Both had a good education, completing it with a year's stay in America. Nowadays they share the work load from a firm with more than a hundred employees. They have no problems with cooperation.

Peter says, "Each of us is occupied with various aspects of the company and though our activities have become so widespread we still consider ourselves essentially a unified team."

With pride, the two point out that they have brought the company to the top as a result of their efforts. They say: "We have developed gradually and always looked for expansion where it was necessary and possible. That way we always managed to keep on top of things and make our ideas work without having to compromise ourselves. Many big companies have approached us with the idea of getting involved with them, but we have had the patience to work our own way to the top."

A third leading power with the name Meisel is Trudy, Peter Meisel's wife. She has succeeded in establishing herself firmly in a business which is dominated by men. Soon after she joined the company, she looked after the international aspects of the company, both for publishing and records, and not only brought into the company numerous publishing catalogs from the U.S. and U.K., but also supplied the then new record label with top hit artists such as Nini Rosso, the Troggs, Elton John, the Hollies and many others.

Trudy Meisel recalls: "Things weren't easy at the start and I really had to work to prove myself; possibly more than a man in the same position would have had to do. But I've always been persistent and once the ice was broken and people had accepted the fact I was the person they had to deal with and that I knew exactly what I was talking about, I was accepted as an equal business partner. I'm very proud of that."

She is known to be a tough but a fair negotiator with a sure feel for what will be successful. The worldwide network of business connections she has built for the Meisel group over the past 16 years and her ability to keep established contacts



Thomas Meisel

over the years, demonstrates her outstanding talent for dealing with people. For Trudy, chasing a song which she feels could be successful is just as exciting a business challenge as acquiring an important catalog, licensing top artists to other companies elsewhere in the world, or dealing with the complicated contractual negotiations connected with most foreign deals.

An examination of "the Meisel miracle," a probe into the reasons which have led to such extraordinary success, leads inevitably to one exceptional characteristic, that is, the matchless personal touch that exists throughout the company.

The Meisels have succeeded in arousing a feeling of individual attention and personal handling in their affairs—and they concentrate on this principle. They say: "Of course we use modern aids and methods, but we also try to create a relaxed working atmosphere, to allow the people here more scope at the personal level and to encourage their own creativeness. We place prime importance on personal contact with everybody and we have no time for anything like a formal hierarchy."

(Continued on page M-1)



Trudy Meisel

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from
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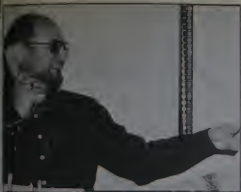
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Aaron and Abby

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Rudolf Schroeder is the managing director of the Meisel standard and catalogs of the publishing arm and also managing director of the theatrical agency division.

"Since I Met You Baby, or 'Morgen,' or 'I Love You Baby, a special method of promotion is needed. These titles do not generally appear in the hit parade and therefore need a different kind of exposure and introduction to make them known to the public and to keep the songs alive. We try, in our work, to win over productions for these titles from the radio, television and record companies—a process repeated over and over again."

But standards, film and operetta melodies and so on, represents only one aspect of Edition Meisel. For a long time the company has been concerned with re-activating its theatrical publishing section. Besides working with already successful and proven material spread over five decades, the Meisels try to make new plays and authors "happen."

There have been important results over the past few years. Musicals and plays from the Meisel theatrical catalog have made debut appearances on the German stage. In the coming year the Yugoslavian musical "Jalta, Jalta" which is published by Meisel, along with other plays, will be staged. Says

Printing office within the printing company of the Meisel organization, which is capable of handling the most extensive and complex work.



Monika Filtzer is assistant to Rudolf Schroeder in the standard catalog and the theatrical sections of the publishing division of the Meisel organization.



Horst Eick is the head of the sheet-music department of the Meisel organization.

Until his death in 1967, with Meisel was heading Edition Meisel while his sons went their own respective ways. The business competition they provided was, nevertheless, on a friendly basis.

On the one side was the father with a publishing catalog full of excellent and successful oldies; and on the other side were the pop hits. When Peter and Thomas took over the old company after the death of their father they stressed: "For us it was the most logical decision in the world that we would continue to work with the evergreens, the standards, because they are quite simply an important part of our tradition. The future will not change this at all."

Rudolf Schroeder, head of this traditional publishing company, with a 25-year history of service with the Meisels as a family, has been occupied with maintaining and extending the comprehensive catalog. Over the years the repertoire, which comprises an enormous number of standards, has been activated and re-activated again and again and has even been extended.

Today Meisel has a list of publishers working with the company and they are aware of the experience the Meisel family members have gained in the evergreen sector.

Schroeder says, "When dealing with standard titles such as

Thomas Meisel "We want to intensify the amount of theatrical activity in the years ahead and we see this as a logical step for us in our activities."

Writers are aware they will be well cared for by the Meisel organization and this has much to do with the untiring amount of work that goes into the printing of sheet music. The basis of all publishing activity

Just as the Meisel company takes care of promoting its music on records, television and radio, the people who appear live with orchestras, combinations and bands are of equal concern. The Meisel van is on the road all over Germany so that contacts with musicians are maintained and are never in danger of being lost. It is no wonder that the name Meisel is represented everywhere music is played live.

Nor is it surprising that the Meisel group is powerful with regard to its various kinds of printed music. Says Peter Meisel, "Pretty early on we acquired our own printing company because to us it seemed an important additional step forward on the road to independence."

The printers are situated only a few minutes away from the main Meisel offices and today are in a position to carry out the most extensive and complicated projects. Equipped with

(Continued on page M-21)

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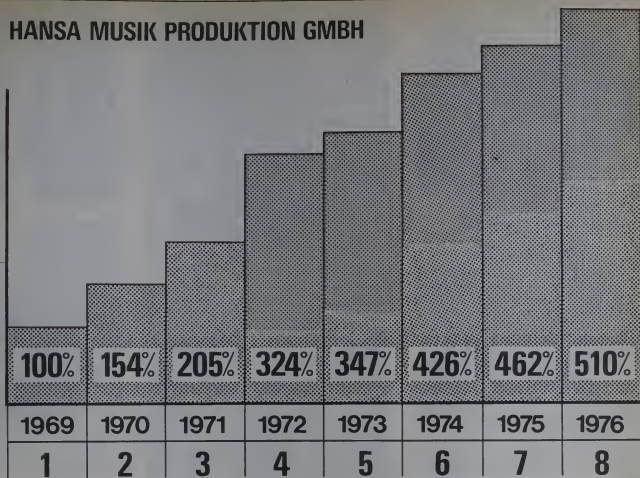
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1.12.76

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you wanted -
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All the best from
your old friend
Christian Brunn

Hansa International Acts



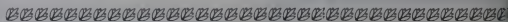
1 Fausto Papetti
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6 Lucas



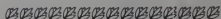
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9 Nini Rosso



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Artists On the Hansa Labels

(Hansa, the Other Song, Oasis)



Bernd Cluever



Wolfgang Petry



Benny



Marianne Rosenberg



Bernhard Brink



Cliff Carpenter



Gilla

Meisel Crew

The Meisel promotion team (left to right): Hanne Jordan (international liaison and artist promotion), Robert Winkler (discotheque promotion and label manager, Oasis Records); Undine Seitz (personal assistant to Michael Kudritzki).



Standing, left to right: Guanter Henn (ad coordinator), Stefanie Kraas (secretary) and Karin Schindaldeckar (press department).

George Glueck, assistant to Trudy Meisel for international contacts and professional manager; Haidi Ramadan, professional department and song plugger.



Some of the international crew with the newly-appointed UEP administration secretary, Julia Bowden (above). On left, Isabelle v. Tettau, secretary to Hans Bluma, and Margot Ossau, secretary to Peter and Thomas Meisel. Left below, Diatmar Kahohl of Ariola, Munich—the Hansa label manager (left); Nanou Lamblin, French representative, assistant to Trudy Meisel for UEP matters; Wilfried Hopcia, head of bookkeeping and accounting. On right: Michael Kudritzki, head of promotion, radio and tv, Garman product (above left); Sylvia Kottsa-per, export manager; Bruno Wandel, progressive music department with Michael Wawiasinski, manager of the copyright department.

Credits

Editor: Earl Page. Editorial direction: Mike Hennessy. European Editorial Director: principal writing: Peter Jones, U.K. News Editor: Production: John F. Holleran.



Ewald Luetge, tv promotion; Hansa (left above); Karl Henn Bidinger, head of royalty division (right); Regina v. Ramin (left), personal assistant to Trudy Meisel and office manager; international department; Gaby Schroeder, secretary to Trudy Meisel.



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Ultra-Modern Techniques In Studios Overlooking the Berlin Wall

The setting up of Hansa recording studios in 1973 added an important new dimension to the German recording scene. Not only top German singers and producers use them, but also such international names as David Bowie, Albert Hammond and Telly Savalas.

In three years, the studios built an enviable reputation for quality equipment, fantastic sound, comfortable surroundings and an able technical crew. Some 2,700 titles have been produced at the Hansa studios and many have hit the charts.

Thomas Meisel, initiator of the entire studio complex, can be proud of the success of the operation. He says: "The Hansa studios were born out of an emergency. We were faced with the problem that there were too few studios in Berlin and we had constant problems in getting studio time and booking for our productions. It was also our aim to make Berlin attractive to outstanding musicians from all over the world."

He stresses the fact Hansa is not just the top studio in Germany but has an international reputation as well, especially because of its ultra-modern equipment. "In 1973, we started with the first studio and found ourselves bowled over by its immediate success. We had hardly completed the construction and studio-lifting and it was fully booked—once again we were faced with the same old problem."

The first of the four studios convinced users and potential customers that it met all required standards—not just from a technical point of view but also because of its fine location and the unequalled atmosphere created in the various rooms. Our motto from the start was: "perfect technique, perfect service." Our experience gained in building Hansa 1 helped greatly with the new studios."

Studios 2, 3 and 4 were also built with a close eye on future recording requirements and are situated in an historic building a few minutes from the Berlin city center. The top quality



A picture of the reception area of Hansa Studio 1.

international equipment is supplemented by the versatile utilization of space that is possible.

Hansa 2 uses the one-time Meisteraal, a classical hall with brilliant acoustics and ample room to house huge choirs or symphony orchestras. Hansa 3, completed only a few weeks ago, can be separated into individual rooms, making possible complicated production techniques.

Among advances which have become a matter of course in Hansa recording studios is internal television communication between studio and producers, synchronization for films and tv and projection facilities for synchronizations. The studio complex on Kothener Street has a long list of "mod cons" for the people working there, including its own restaurant, comfortable rest rooms and offices furnished in a practical and sensible style.

Gerd Lemnitz, studio boss, says:

"Here, everything is under one roof. That means we also have our own demo-studio in Hansa 4 and independent copy facilities. With our 24 track system—which we had first in Germany—we'll continue to lead the field. We plan to build Germany's first fully-automatic computerized mixing facilities."

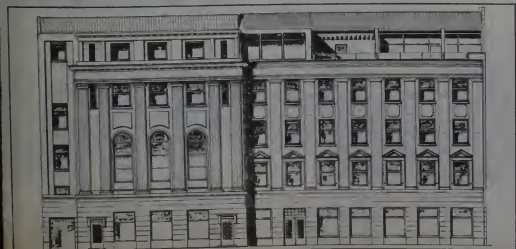
One important outcome from the development of the Hansa recording studio story is the fact Berlin has become more and more attractive for top musicians from abroad. And the possibility of being able to accommodate the members of the internationally-known Berlin Philharmonic Orchestra for productions, or a choir from the German Opera, is a further attraction luring artists and producers to Berlin.

Thomas Meisel says: "The fact is that top people work at the studios and visit the studios. At first, many people thought our forward planning for the studios was unrealistic, but in reality we just cannot go ahead quickly enough."

"Already the studios are steering towards an annual turnover of 2 million Deutsch Marks."



The Hansa studios sound engineers team—(left to right): Eduard Meyer, Gerd Lemnitz, Will Roper, Tom Mueller, John Mills and Peter Wagner.



Three major recording studios under one roof. An artist's impression of the historic building overlooking the Berlin Wall, the home of Hansa Studios 2, 3 and 4.

HANSA TONSTUDIOS

Gebr. Messel OHG
Kothener Str. 38
1000 Berlin 61
Tel. (030) 261 18 11

STUDIO 1

Neslorstr. 8-9
1000 Berlin 31
Tel. (030) 261 18 11

Recording Studio, consisting of 3 acoustically separated, air-conditioned rooms (approximately 140 square meters; 50 sqm; 5 sqm) connected by large windows. Modern design by British acoustic engineers and built in 1973.

Control room: 32 in—16 out Helios console. Four cue sends, 4 echo sends, 8 echo group returns, 24-track monitor mixer with echo and equalization on/off facility. Auxiliary equipment: silbance remover, 4 Fairchild limiters, 4 Universal audio limiters; 2 Gain Brains; 2 graphic UREI equalizers; automatic stereo phasing; EMT digital delay, 24 Dolby type A361, 4 Altec 9846 monitors; Studer Recorders 24 16-8-4-2 tracks, 30 i.p.s., 15 i.p.s. & 7 1/2 i.p.s. and vari-speeds; most makes of microphones—EMT quad echo plate, EMT Goldfoil, AKG Springecho etc.

Supplementary rooms: reception with color tv, arrangers' room, producers' room, kitchen.

STUDIOS 2, 3 and 4 at our other location:

Kothener Str. 38,
1000 Berlin 61
Tel. (030) 261 18 11.

A choice of three acoustically different studios under one roof, fully air conditioned.

STUDIO 2

Recording Studio. The 265 square meter studio (2000 cu. bic meters) is ideal for large orchestras.

Control room: NEVE control console 32 in—16 out, 4 cue sends, 4 echo sends; 8 echo returns; 4 Fairchild limiters, 2 Universal Audio limiters; silbance remover; 28 Dolbys, 2 echo delay machines; choice of JBL or Altec monitoring, digital delay; parametric equalization etc.

Recorders: 24 track 3M M 79; 16-8-2 track Telefunken machines; most makes of microphones, stereo and mono EMT echo plates and AKG spring echo.

Supplementary rooms: rest lounges, producers' rooms, kitchen, restaurant

STUDIO 3

Recording studio: 170 square meter studio can be divided by sliding doors, giving different physical size and acoustics. Control room: NEVE control console 40 in—16 out; 32 track capacity and monitor function; 4 cue sends; 4 echo sends, and many other features.

Recorders: 24-track 3M M79 with autolocator, 2 stereo Telefunken machines. Other remote recorders for delay etc. Dolby system; 4 Fairchild limiters, 6 Universal Audio limiters, 4 Keeper; 2 Gain Brains; 4 UREI equalizers, silbance remover; phasing etc. Most makes of microphones, EMT echo plates, stereo and mono, gold foil, AKG spring echo and 2 echo chambers.

Projection facilities: 35mm Bauer projector, 16mm and 17.5mm record machines for stripe and fully-coated mag.

STUDIO 4

Recording Studio. 50 square meters, ideal for small groups and demos, theater productions.

Control room: 16 in—8 out desk, 2 cue sends; 2 echo sends; 8-track studer; 3 stereo Telefunken machines, 2 Fairchild limiters; various out-board equipment; Dolbys, EMT and AKG echo facilities.

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Available for use at our studios. Steinway grand piano; Yamaha organ with Leslie. Fender electric piano; mini Moog; Roland synthesizer; Panet, Clavinet D6; Pearl drums; Ludwig drums; Sonor drums; Ludwig tympani, ARP Strings, ARP Synthesizer, ELKA string synthesizer, Wersi Strings, Hammond organ, Clavinet C6; Tack piano, natural guitar; electric sitar; various amplifiers



Artist On the Hansa Labels

(Hansa, the Other Song, Oasis)



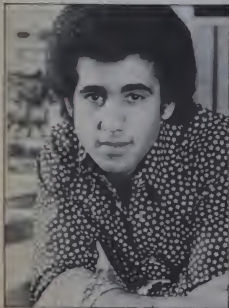
Dinnie Christian



Peter Petrell



Roland Kaiser



Randolph Rose



Juliane Werding



Frank Farn



Gunter Gabriel



Boney M.



Fred Sonnenschein with Max and Fritz

IRMTRUD & PETER

Congratulations
for your 50th Anniversary
It's people like you who make
people like me.....happy!

EDDIE BARCLAY

Musikverlag Planetary GmbH

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Continued
Success"

*Roulette
Records Inc.*



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MUSIC
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MORRIS LEVY
President

PHIL KAHL
Vice President

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on your 50th anniversary.

Wishing you many many more years
of success.

Thanks a million for representing our
catalogues so well.

From: Sam, Peter & Everyone at ATV Music

I am
happy
to have
joined
the
game!

Dieter Dierks
Breeze Music

Thankyou Hansa!

Being with you

means having joined the

'GOLDEN FEW'



Bernd Clöver
"Der Junge mit der Mundharmonika"
"Der Kleine Prinz"



Jimi Rosso
"Silenzio"



Frank Farian
"Rocky"



Dennie Christian
"Rosamunde"



Giorgio
"Lashy, Lashy"



Gunter Gabriel
"Hey, Ball - Ich brauch' mehr Geld"



Bonny M.
"Daddy Cool"



Juliane Werding
"Ami Tag als Conny Krümer starb"
"Wien - Du denkst Du denkst"



Ricky Shayne
"Misty Blue"



Frank Zander
"Ich bleib auf dem Wohl, Marie"

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of Companies on their fiftieth
anniversary and looks
forward to further successes
together in the future.



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PACIFIC MUSIC PUBLISHING CO. INC.

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Gallo Records

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OF COMPANIES**

Johnny Bristol

BUSHKA MUSIC

*To Trudi
Thanks
for your
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MUSIC, INC.**

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On Your
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For A Successful Co-operation
We Wish You
A Lot Of Success For The Future**

TELDEC

TELEVISION RECORDS
HALL OF FAME
HALL OF FAME
HALL OF FAME

*We congratulate you
HANSA RECORDS
on Your 50th Anniversary
and Wish you
Even Greater Success in the Years to Come*

MINOS MATSAS & SON Co. Ltd - GREECE

*Thanks for
50 fantastic years!*

RADIO TELE MUSIC GMBH

Radio Luxemburg/Luxemburg

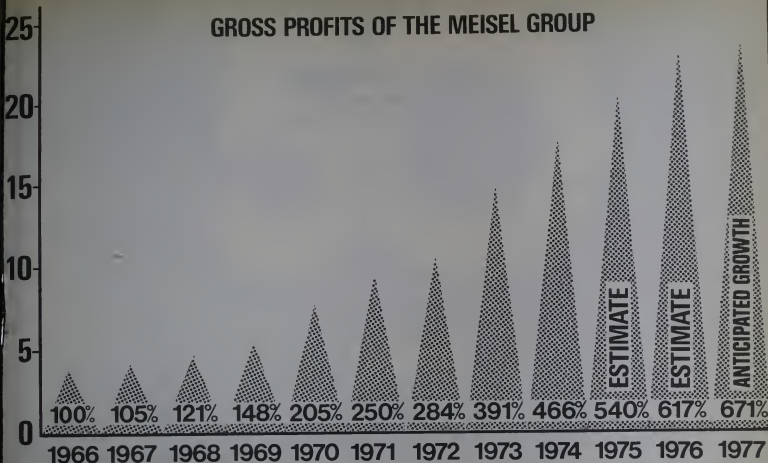
**CONGRATULATIONS
TO YOUR FIRST 50 YEARS
OF SUCCESS,
KEEP GOING!**

Enrique Lebendinger

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There was a Time
When We used
to think
that the
Midsummer Nights
Were the Best
Summer Nights

NOW
We know better

Thank You for
A Fantastic '76
and Good Luck
for '77



DANSK-ENGELSK A/S
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SVENSKA AB

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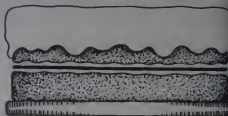
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HANSA
on Their 50th Anniversary
and expresses
It's most sincere Wishes
for a
Prosperous Future

50

*Congratulations to the Meisel Group of Companies on
the occasion of their fiftieth anniversary.*

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*Mary Thanks
& Happy Birthday
phonogram*



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*Dear Trudy & Peter,
...Hope we'll look as good
when we're 50.*

Much Love xx

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**50 years and still
number one**

1

**The Meisel Group
of Companies**

2

3

Vox Box

Continued from page 62

on radio stations and "hired" DJs at stations in Las Vegas, Miami, Acapulco, Oahu, and elsewhere. Sometimes, the stations have shelved out-of-shape and in-date" situation to insure unebayes. The national licensing of DJs is vital and important, consider it a cost-of-doing-business.

Frank Page, vice president, "The Louisiana Hayride," P.O. Box 1528, Eunice, LA 71605, writes: "I was on an interview to the Hayride, and I was talking to one of the producers about someone concerning radio programming and the hayride was brought up and the fact that 23 folks from the Country Music Hall Of Fame came from the Hayride. I jumped me to let you know the Hayride is alive and well. David Cash and I bought the Hayride" from KWKH here. I am including one of the interviews on the Hayride that big discovery—Mick Fuhrman. I have opened offices in Nashville and are recording in partnership with Nashville Sound Studios, Inc. I have been on the Hayride for 30 years. He plays piano on the 'Opie,' Lee Haw, and 'Good Old Nashville Music'.

The Shreveport Times properties have been sold for \$61 million to Jannet, now they have to spin off KWKH and KROK. The sale should be completed in a couple of months. I think they will make KWKH all-country which would have been done 30 years ago. FYI, KWKH launched "The Louisiana Hayride" in 1948 and among the stars who grew to fame there were Hank Williams, Elvis Presley and Johnny Cash. I remember finding the grand old man of country's grand old appearance in the show. I am still singing his own songs. Now, David Cash and Page are getting the show back in gear and even have a new show called Louisiana Hayride Records.

In Rochester, N.H., you'll find WJH's \$600,000 contemporary station with John Check on the air sign-on until 11 a.m. Rick Reilly 11 a.m.-5 p.m., and Dave Houg 5 p.m.-12:15 a.m. sign-off. The new people include Susan Chester, Ray Farmer, and Don Treach. Marcia Nescott is the general manager. Station plays records from 1950s contemporary records, with mixture of oldies.

KCIA music director Ted Siegel, 918 N. Hobbs, N.M. 88251, asks for the name of the oldest man with Buzz Bennett and Mark Driscoll have left WNOE in New Orleans to go to Maryland. Don Miller, a New Orleans radio personality, is now in New York. I took Gary Sardino of the William Morris Agency to do the new contract.

Dude Walker from WMAQ in Chicago has joined WSLR in Akron, Ohio, as a 5 p.m.-9 p.m. host. Herb Fuller, the WSLR music director who's leaving for Nashville with a record label Don Desjardis is new WSLR's music director. The lineup at KCMO in Kansas City now features Jim Morris 6-10 a.m., Chris Kye 10-11 a.m., Dan DeLo 11-12 a.m., Matt Johnson 6-10 p.m. Jay Hawk 10-11 p.m. 2 p.m. Silent Sam 2-6 p.m. and Duff Ellis weekends. Pro-

gram director is Al Casey and music director is Joan Kelly.

I constantly get calls and letters mentioning my recent interview in Atlanta, Texas. So I must have said something interesting. But I was talking about a new book called "This Business Of Radio Programming" that will be out in March 1978. It contains a dozen interviews that I've done over the past few years with people such as Bill Drake, Ron Jacobs, Bruce Johnson, Charlie Tuna, Don Imus and Robert W. Morgan. Bill Stewart, who's also here. Some of the interviews are entirely new and others were updated; for instance, I spent four additional hours with Bill Drake and two more hours with Ron Jacobs.

In addition to the dozen interviews, my wife Barbara Hall and I wrote more than 100,000 words of every aspect of being a disk jockey and being a program director. It could possibly hook of, Eileen Herskowitz helped enormously, typing up interviews from cassettes.

I would like to believe it's going to be a word of value to everyone. I hope newcomers can learn from reading it and that oldtimers will enjoy reading it just for insight and/or pleasure. The segment on radio shows and its winners and losers will be worth the price of the book alone. You'll read about the time that L. David Moorhead, then a program director, pushed all his disk jockeys out of a plane a few thousand feet up in the air; all except Jay Lawrence who currently does afternoon drive at KLAC in Los Angeles. You'll read about the great Thursday turkey promotion that got Steve Bellinger of WDWZ in Decatur, Ill., more attention than he wanted. You'll read about the time Dick Steinberg himself was fired from WJLA in order to knock off WQAM in Miami in a WFUN promotion.

We're hoping to get the book accepted at several universities and that's a strong possibility. The Univ. of Cincinnati and the Univ. of Kansas may build radio courses around the book, using it as a textbook.

In any case, Craig Frickson and Al-Chex were the first to expose the book, scooping even Vox Box. If you haven't heard Al-Chex, I suggest you call toll-free 800-331-7588 and ask Craig to send you a copy. It's only about \$3.50 a cassette and it's well worth it.

Casey Van Allen of KSLQ in St. Louis and Terry Fox of KXOL in St. Louis are launching a new format of radio called Allen Fox Consulting Services. "The first station that we have signed up is KJMO, a stereo station in Jefferson City, Mo., which was second place in the TM 1000-C beautiful music format, but on Christmas night at 6 p.m. we changed to a live, very contemporary adult format. Mike Schaefer, former music director of KIGR in Columbia, Mo., will be doing the music and will also be in charge of implementing some of our programming ideas. "Fox and I will provide this same service to other stations in Missouri for a moderate fee. We can be reached most any time at 314-855-2353 or at 7452 W. 40 Ave., Richmond Heights, Mo. 63117. KJMO needs records, incidentally. The lineup will feature Ken Kuenfeli 6-8 a.m., Mike Schaefer 8-10 a.m., Carl Nelson 6-8 midnight, and Rob Labrano 8-10 a.m. Allen claims that KJMO will be exposing new product.

Ops Praise Oldie Index

By ALAN PENCHANSKY

CHICAGO—An index to available oldies singles is proving a valuable resource to operators, its publisher states, as vintage oldies increase in popularity on the boxes. "Operators are finding that a high percentage of the boxes should be nostalgic," explains Jack Lerwke, vice president of Record Merchandise, Inc., which compiled this 45 R.P.M. Handbook Of Oldies, for its own use originally.

The L.A.-based record distributor, rack and one-stop gathered information contained in the recently published volume to create an "oldies section" in its Southern California warehouse. "We stock all the oldies available in the United States," says Lerwke, who calls the program "tremendously successful." The column adds singles on the firm's own Hi Oldies label which draws on licensed material and masters owned by the company.

According to Lerwke, the book is selling well to operators, some of whom have written letters in appreciation of the service the book provides. The volume identifies labels on which oldies singles may presently be had, and, one-ups by employing it heavily, Lerwke states.

"We find more and more operators are putting on a larger percentage of oldies," he says. "A comparatively small percentage of the people who are going into bars and playing jukeboxes are just interested in the top 10 records being played on local radio stations."

On a recent visit to San Francisco, Lerwke noted many jukeboxes that were programmed almost 60% with oldies he remembers.

"Operators wouldn't be doing this unless they were getting a damn good return."

5 YRS. FOR OLDIE SHOP

PHOENIX—Jake Boxes Unlimited, a retailer of antique coin-operated equipment for the home, celebrates its fifth anniversary here with plans to open a second outlet in nearby Scottsdale.

We were in at before 'American Graffiti' was a movie or 'Happy Days' was on television," says Don Muller, founder and president of Jake Boxes Unlimited. "I started my firm today has an inventory of \$500,000 in antique boxes, pinball machines, vending machines, street-vending boxes, etc. "Anything that takes your money, is our motto," says Muller, and advises operators, "hang onto those old machines."

Set Kidnap Trial

LOS ANGELES Trial of two men and a woman charged with kidnapping Lou Adler, president of Capitol Records, from his home Sept. 1 has been scheduled for Feb. 27.

Sander Nage, 38, Zoltan Laszlo Kadosh, 38, and Veronica Francisco, 38, were charged with conspiracy, burglary and kidnapping for the purpose of robbery. Adler was freed unharmed after a \$25,000 ransom was paid.

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As Of 1/10/77
Compiled from selected racktoppers by the Record Market Research Dept. of Billboard.

1. WHAT WE MAKE LIFE OF—Dancing—Leo Sayer—Warner Bros. B231
2. HIGH LINE—Slyers—Capitol 4336
3. TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. B252
4. THE RUBBERMAN MAN—Spinners—Atlantic 3331
5. YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Manly Mott & Billy Davis Jr.—ABC 12008
6. TORN BETWEEN TWO LOVERS—MacGregor—Arista America 7638
7. JEANS ON—David Dundas—Mercury 2004
8. STAND TALL—Burt Cummings—Portrait—CBS 7011
9. BLIND BY THE LIGHT—Marked Mann's Earth Band—Warner Bros. B250
10. AFTER THE LOVIN—Engelbert Humperdinck—Epic 50270
11. I WISH YOU WERE—Tina Turner—Epic 50272
12. CAR WASH—Rose Royce—MCA 4336
13. I NEVER CRY—Alice Cooper—Warner Bros. B228
14. WINDS OVER AMERICA—Columbia 310449
15. LIVIN' THING—Electric Light Orchestra—United Artists 888
16. NEW KID IN TOWN—Eagles—Aquila 45373
17. THE THEME (The Young & The Restless)—Barry DeVorzon & Andy Bolins Jr.—ABC 1056
18. SORRY—Leslie Bricusse & The Hardest Worker—Elohn John—Capitol 4056
19. DAZZ—Blink—Bach 727
20. SOMEBODY TO LOVE—Queen—Epic 45362
21. BETH—Kiss—Cassablanca 865
22. I LIKE DREAMIN'—Kenny Nolan—20th Century 2827
23. MUSKRAT LOVE—Capitol & Tennille—A&M 1847
24. THIS ONE'S FOR YOU—Barr Manlow—Arista 0206
25. LOST WITHOUT YOU—Bread—Elektra 45365
26. ROCK ME—Steve Miller—Capitol 4333
27. IN THE MOOD—Menhouse Five Plus Two—Warner Bros. 8301
28. SILENT FIGHT FOR A RAINY DAY—Savoy Brown—ABC 12332
29. NIGHT MOVES—Bob Seger—Capitol 4369
30. HARD ROCK—Kiss—Cassablanca 871
31. 999,999 TEARS—Nicky LaRocca—10764
32. I ONLY WANT TO BE WITH YOU—Barry Cory Roberts—Arista 0205
33. ENJOY YOURSELF—Jacksons—Epic 50209
34. YEAR OF THE CAT—Al Stewart—Mercury 246
35. MORE THAN A FEELING—Al Stewart—Epic 50266
36. NIGHTS ARE FOREVER—England—United Artists 888
37. LIVING NEXT DOOR TO ALICE—The SONG REMAINS—Arista 16079
38. C.B. SAVAGE—Red Hart—Little Rock—Platination 14
39. YOU ARE THE WOMAN—Firefall—Arista 3335
40. LOVE ME—Yvonne Elliman—RCA 4032

Rock Lip Best Sellers

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As Of 1/10/77
Compiled from selected racktoppers by the Record Market Research Dept. of Billboard.

1. HOTEL CALIFORNIA—Eagles—Aquila 45373
2. FRAMPTON COMES ALIVE—Frampton—A&M 3703
3. SINGS IN THE KEY OF LIFE—Stella Woods—TAM 2110
4. I'VE LIKE AN EAGLE—Steve Miller—Band—Capitol 11516
5. BOSTON—Epic 34188
6. THEIR GREATEST HITS 1971-1975—Eagles—Aquila 1052
7. THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. B2478
8. GREATEST HITS—Linda Ronstadt—Mercury 7102
9. SONGS FOR JOY—Captain & Tennille—A&M 3470
10. WINDS OVER AMERICA—Capitol 310449
11. ROCK AND ROLL OVER—Kiss—SWG 7037
12. A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938
13. A STAR IS BORN ORIGINAL BACK RECORD—Barbra Streisand & Kris Kristofferson—Columbia 3534403
14. DREAMBOAT ANNIE—Hearst—Mercury 7102
15. FLEETWOOD MAC—Reprise 205
16. CHICAGO—Columbia JC 34200
17. BLUE MOVES—Elton John—MCA—Reckitt 211004
18. THE NEW FAIRCHILD—Wind & Fire—Columbia JC 34241
19. THIS ONE'S FOR YOU—Barry Manilow—Arista 0206
20. A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA 14975 G
21. CHILDREN OF THE MOOD—Bee Gees—RS 1003
22. ENDLESS SUMMER—Beach Boys—Capitol SVB 13037
23. LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 34705
24. ALICE IN CHAIN—Casablanca 84032
25. SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME—Led Zeppelin—Swan Song SS 2201
26. JAMES TAYLOR'S GREATEST HITS—Warner Bros. BS 2979
27. SILK DEGREES FOR THE ROAD—Donny Osmond—Capitol 33920
28. DEYSTROPER—Kiss—Casablanca 84032
29. KISS—Aerosmith—Columbia JC 34200
30. SPIRITS—John Denver—RCA APL 1694
31. NADIA'S THEME—Barry DeVorzon & Andy Bolins Jr.—A&M 3703
32. HEART—Michelle—Aquila 76107
33. DON'T STOP BELIEVIN'—Elton John—Capitol 34200
34. GREATEST HITS—Olivia—MCA 2128
35. THE TENDER—Jackson Browne—A&M 761079
36. HISTORY OF THE CAT—Al Stewart—Mercury JTS 701
37. YEAR—America's Greatest Hits—Warner Bros. BS 2894
38. 33 1/3—George Harrison—Dun Horse DM 3005
40. GREATEST HITS—John Denver—RCA CPL 10374

Guitar School Opens March 7

LOS ANGELES—The Guitar Institute of Technology, the oldest and largest school devoted exclusively to the training of professional guitarists, is slated to open for instruction March 7 with a faculty including guitarists and music educator Howard Roberts.

The new school, located at the former site of Columbia Pictures stu-

dios in Hollywood, will offer an extensive curriculum developed by Roberts whose faculty will include guitarists Joe Drotto, Ron Eschiet and Don Muck.

The school will offer an intensive 48-week program designed to produce professional working guitarists, according to Pat Hicks, the school's director and founder.

Soul Sauce

Collins And His Gospel Exit KBCA

By JEAN WILLIAMS
LOS ANGELES One of L.A.'s most popular gospel shows is off the air. It was the Ollie Collins Sunday morning gospel stanza which aired on KBCA, the jazz-oriented station, for the last six years.

Collins also hosted gospel on weekdays in the wee hours of the morning. This is the same.

Why was the show canceled? Dennis Igan, program director says, "Our Sundays have not been doing as well as they had in the past."

"Specifically, that gospel show Collins's hard to connect exactly whether or not it was the cause. There was a general decline going on and our move was purely a financial decision."

A few label promotion representatives claim the Collins gospel shows captured the largest audience of any gospel show in town.

According to Igan, Collins remained at the station with a year-to-year contract and management decided not to renew.

"Two weeks prior to the show ending, there was talk about whether or not the show would stay," says Igan. "I was informed that due to failing sales it was no longer a viable thing for us to do."

Collins, who is responsible for a number of gospel concerts in the city in addition to hosting the Monique radio event called "Soul," was just called in by the management and told that his show was being canceled.

"They (management) told me that they wanted to go straight jazz. But the owner (Saul Levine) had told me that he didn't know how I did but I had more female listeners than any other show."

Collins has taken his gospel program to KMAX, an all-gospel station in Aradado, Calif. from noon-1 p.m. Monday through Friday.

There is another gospel program on KBCA, which will continue to air on Sundays, 1 a.m.-6 a.m., hosted by John and Verma Phillips.

Igan notes that management does not plan to add more gospel.

"We had some changes which we thought were successful for us so far," he says. "It's been going in the right direction and they (management) decided that this was the best thing to do."

In terms of station changes, Igan says, "the station has switched to format and consequently business is picking up."

He notes that announcers, many of whom are relatively new to the station, will be responsible for selecting their own music, but now with restrictions.

"There was a time when practically everything dealing with jazz was played, but in the past couple of months we have narrowed it down because we realize that we cannot justifiably cover every area of jazz and expect people to understand those extreme changes. We were often moving from one end of the scale to the other within a period of 15 minutes."

Igan is basically concentrating on a balance of new material versus early material.

At Jefferson, after 14 years with WWIN, Baltimore, returned Friday

Billboard Hot 100 Singles

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Artist, Label & Number (D) Label) (Publisher, Location)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Artist, Label & Number (D) Label) (Publisher, Location)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Artist, Label & Number (D) Label) (Publisher, Location)
1	1	7	WISH—Steve Wozniak (S. Warner, Warner 9471 (R) Warner) (Warner Bros. Music)	35	25	10	WORN OUT BROKEN HEART—Columbia (S. Dore, S. Dore, S. Dore 9471 (R) Warner) (Warner Bros. Music)	68	71	7	WHAT CAN I SAY—Joe Seagr (S. Seagr, S. Seagr, Columbia 17944 (R) Seagr)
2	2	9	DARLIN' DARLIN' BABY (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	36	17	14	KEEP ME CRYIN'—H. Goss (M. Goss, S. Goss, S. Goss 9471 (R) Warner) (Warner Bros. Music)	69	76	5	SHAKE IT SHAKE IT—H. Goss (M. Goss, S. Goss, S. Goss 9471 (R) Warner) (Warner Bros. Music)
3	5	11	FREE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	37	35	11	A LOVE OF YOUR OWN—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	NEW ENTRY			BART DONT YOU KNOW—H. Goss (M. Goss, S. Goss, S. Goss 9471 (R) Warner) (Warner Bros. Music)
4	4	10	SATURNIUS—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	38	20	13	DONT TAKE AWAY THE MUSIC—Laurie (S. Laurie, S. Laurie, S. Laurie 9471 (R) Warner) (Warner Bros. Music)	71	70	6	LETS GO DOWN TO THE OSCO— (S. Osko, S. Osko, S. Osko 9471 (R) Warner) (Warner Bros. Music)
5	8	9	I LIKE TO DO IT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	39	23	13	DONT MAKE ME WAIT TOO LONG—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	72	73	6	DANN RHYTHM ITS GOOD—S. Goss (M. Goss, S. Goss, S. Goss 9471 (R) Warner) (Warner Bros. Music)
6	3	16	DAZ—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	40	10	14	TRYING TO LOVE TWO—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	73	79	5	GIFT WRAP MY LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
7	6	15	CAB WAGON—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	41	15	15	PARITY NIGHT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	74	69	6	PSYCHOTIC MUMPSHOOT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
8	15	10	DO WHAT YOU WANT TO DO I WANT TO DO—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	42	29	10	THIS TIME—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	75	64	10	I GOT A NOTION—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
9	10	9	FEELINGS—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	43	10	10	SOMETIMES—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	76	84	7	LET IT FLOW—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
10	7	16	HOT LINE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	44	15	11	SUMMER SHOW—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	NEW ENTRY			SPT FOR BROTHERHOOD—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
11	12	15	WHILE LOVE IS NEW—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	45	15	11	WITH YOU—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	77	82	7	GET UP AND DANCE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
12	15	15	EXPOSE YOURSELF—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	46	15	11	CLOSE TO YOU—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	78	89	2	BETCHA BY GOLT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
13	13	13	OPEN SEASON Part 1—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	47	15	11	SHAKE YOUR HUMP TO THE FUNK—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	79	80	3	THEME FROM KING ADORE (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
14	14	14	YOU GOTTA BELIEVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	48	29	13	LOVE BALLOON—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	80	87	5	THE SHUFFLE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
15	15	13	A KINDA MISS YOU—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	49	43	10	EVER LOVIN' GIRL—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	81	85	2	FOLD BEDDING & DOWN HIGHT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
16	16	14	DO NOT WANNA LOVE YOUR LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	50	47	13	TRUE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	NEW ENTRY			FEISTA—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
17	21	7	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	51	46	13	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	NEW ENTRY			LOVE TO THE WORLD—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
18	19	19	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	52	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	82	88	8	S. Darlin'—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
19	19	19	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	53	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	83	89	2	NOBODY—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
20	20	20	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	54	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	NEW ENTRY			YOU NEED BEAT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
21	21	21	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	55	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	84	91	5	LOVE BEAT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
22	22	22	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	56	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	92	92	3	WORTHY A WHIPPY—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
23	23	23	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	57	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	93	93	3	RIKOR MORTIS—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
24	24	24	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	58	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	94	94	3	THIS IS RUNNING OUT—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
25	25	25	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	59	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	95	95	3	OUT OF BLUE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
26	26	26	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	60	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	96	96	3	MAKES YOU RUN—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
27	27	27	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	61	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	97	97	3	PETER GUN—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
28	28	28	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	62	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	98	98	3	FOR OLD TIMES SAKE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
29	29	29	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	63	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	99	99	3	AIN'T NOTHING STOPPIN' US—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)
30	30	30	YOU DONT HAVE TO BE A STAR (To Be My Show)—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	64	51	12	LOVE TO LOVE—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)	100	100	3	WAKE UP & BE SOMEBODY—S. Darlin' (S. Darlin', Darlin' 9471 (R) Warner) (Warner Bros. Music)

CLASSICAL TOUCH

Charted Gospel On Way

By JEAN WILLIAMS

LOS ANGELES—Orchestrated gospel will soon hit the market. So says Isaiah Jones, a gospel writer/producer/arranger, who has four tunes on Billboard's top 35 gospel chart. With this new gospel sound, Jones plans to go after the pop market.

He claims his music will now be structured like classical music, which is different from both the traditional and contemporary gospel music of today's market.

"I am combining disciplined classical structures complete with full orchestra with black rhythmic gospel," he says. "The blending of the two will be ethnic enough for r&b and gospel stations but not too ethnic for pop stations," says Jones.

He is recording a new gospel group, the Nathan Murphy Singers, using a full orchestra on several tunes.

He contends production costs of this LP will equal the budgets of pop productions.

Bedell is negotiating with three major non-gospel-oriented labels but prefers the labels to remain unidentified at this time. He does admit, however, that Anata Records is interested in his project.

Anata is the distributor of Savoy Records, the label with three of Jones' four charted records. Two are LPs by James Cleveland with the label by the Gospel Workshop. The fourth LP on Birthright Records is by the Catavans.

"We are trying to get young kids into gospel and I feel the way to do this is to give them the kind of music they hear hour after hour on AM radio," says Jones.

"I want the kids who want to grow up to be another Earth, Wind & Fire to also want to be like the Nathan Murphy Singers."

With Jones' music being extremely tight and structured, one might wonder if it will be too disciplined for pop and r&b stations.

Jones says, "no." "The rhythms will be so heavy there will be little doubt as to who it's being directed toward. But it's still gospel music, only in a more intellectual form."

Nathan Murphy, lead singer of the trio, formerly sang with the James Herdon Singers who produced the gospel hit several years ago, "Oh Lord Have Mercy." Jones is recording the group with the aid of Jackie Mills, an independent producer.

in the "50s, "Manassah Boy" and "Can't Be Satisfied."

"Hard Again" produced by Johnny Winter, features Waters on guitar and vocals. Winter on guitar and background vocals, James on harp, Charles Calmese, bass, and several members of Waters' band One Top including Bob Margolin and Willie Smith.

Waters joined Blue Sky for 30 years with Chess Records.

Remember... we're in communications, so let's communicate.

TRIPLE-HEADER—Cotillion quartet Sister Sledge performs at New York City's Riker's Island with two holiday shows for men at the Correctional Institution and one at the Women's House of Detention. From left are sisters Kathie and Debbie, assistant deputy warden Frank Woods, sisters Joni and Kim Sledge.

BOOSTS HOME & FIELD STAFFS

Bright Expansion Plans For Chelsea

LOS ANGELES—Chelsea Records' 1977 expansion plans include signing additional foreign licensees, boosting its field and in-house staffs, signing new acts, doubling its releases and placing heavy emphasis on r&b and gospel music.

The label recently set three-year foreign distribution agreements with Belaphon Records in Germany, in handle Switzerland, Austria and Germany, Astor Records of Australia to represent the firm in New Zealand and Australia, and Pye in U.K. It is negotiating to sign others.

At the same time, it is beefing up its staff in England. Says Steve Bedell, executive vice president and chief marketing officer of the Westfarr Organization.

A new philosophy has been adopted by Chelsea: "We must have artists who are working artists. We are getting involved in artists now as opposed to just records. Prior to a year ago, we were a singles-oriented label. We are now an LP company. Chelsea must be sure it can back every single with an LP and every LP with a working artist," says Bedell.

With the switch from just selling records to actually developing lasting performers, Bedell notes that the label is tying its sales and promotion staffs together.

"We are working as one team with everyone learning what the other person is doing. This way, sales and promotion people will be qualified to help each other in their markets."

A stepped-up release schedule is also on the agenda. A minimum of 24 LP and 48 singles will be released

this year as compared with last year's 10 LPs and approximately 25 singles. There will be about 16 releases in January.

Chelsea vows to renew and strengthen its grasp on the gospel market. "We will now aggressively market gospel, not aggressively promote it. Gospel can't be promoted in the same manner as r&b or pop because you can't hype it."

Bedell notes that Chelsea's staff is working on new gospel programs to be introduced within the next few months.

As for r&b product, Bedell admits the label has recently been in a slump but is making an all-out effort to rectify the situation by first bringing Chris Clay back to the label to handle r&b.

Clay, who formerly held the post of national r&b promotion director, will have the same title but with additional a&r responsibilities. She is in the process of building a new staff.

During the past year Chelsea has signed several acts including the Honeybees, Johnny Adams, Toby King, James Gilstrap, Chambers Bros., Casey Anderson, Thomas Harris, Doc Irwin, Charles Brimmer and Wilbert Harmon.

Seedy Mgt. Moves

LOS ANGELES Seedy Management, the personal management firm for rock group Fleetwood Mac, has moved to new offices and is now located at 1420 N. Beachwood Drive. The company's new phone number is 464-1186.

Soul Sauce

He is lining up accounts while working out of Schwartz Bros. Distributors, Washington, D.C. He plans to open his own offices within a month.

At this time he has not brought anyone into his firm but he's looking.

Legendary bluesman Muddy Waters, who recently signed an album and a new just too much."

Jefferson notes he has recently had three operations with maybe another one in sight.

Billboard

SOULS

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Week Last Week	Week Last Week	Week Last Week	Week Last Week	Week Last Week	Week Last Week
1	2	3	4	5	6
1	1	1	1	1	1
15	15	15	15	15	15
SONGS IN THE KEY OF LIFE	SONGS IN THE KEY OF LIFE	SONGS IN THE KEY OF LIFE	SONGS IN THE KEY OF LIFE	SONGS IN THE KEY OF LIFE	SONGS IN THE KEY OF LIFE
Steve Wonder	Steve Wonder	Steve Wonder	Steve Wonder	Steve Wonder	Steve Wonder
13	13	13	13	13	13
CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK
Boyz n the Muz	Boyz n the Muz	Boyz n the Muz	Boyz n the Muz	Boyz n the Muz	Boyz n the Muz
10	10	10	10	10	10
BRASS CONSTRUCTION II	BRASS CONSTRUCTION II	BRASS CONSTRUCTION II	BRASS CONSTRUCTION II	BRASS CONSTRUCTION II	BRASS CONSTRUCTION II
United Artists	United Artists	United Artists	United Artists	United Artists	United Artists
11	11	11	11	11	11
SPINUT	SPINUT	SPINUT	SPINUT	SPINUT	SPINUT
Earth Wind & Fire	Earth Wind & Fire	Earth Wind & Fire	Earth Wind & Fire	Earth Wind & Fire	Earth Wind & Fire
12	12	12	12	12	12
THIS IS NILEY	THIS IS NILEY	THIS IS NILEY	THIS IS NILEY	THIS IS NILEY	THIS IS NILEY
Demetrius Williams	Demetrius Williams	Demetrius Williams	Demetrius Williams	Demetrius Williams	Demetrius Williams
13	13	13	13	13	13
GOOD HIGH	GOOD HIGH	GOOD HIGH	GOOD HIGH	GOOD HIGH	GOOD HIGH
Black Bull	Black Bull	Black Bull	Black Bull	Black Bull	Black Bull
14	14	14	14	14	14
I HOPE WE GET TO LOVE IN TIME	I HOPE WE GET TO LOVE IN TIME	I HOPE WE GET TO LOVE IN TIME	I HOPE WE GET TO LOVE IN TIME	I HOPE WE GET TO LOVE IN TIME	I HOPE WE GET TO LOVE IN TIME
Marvin Gaye & Ruby Davis	Marvin Gaye & Ruby Davis	Marvin Gaye & Ruby Davis	Marvin Gaye & Ruby Davis	Marvin Gaye & Ruby Davis	Marvin Gaye & Ruby Davis
15	15	15	15	15	15
UNFINISHED BUSINESS	UNFINISHED BUSINESS	UNFINISHED BUSINESS	UNFINISHED BUSINESS	UNFINISHED BUSINESS	UNFINISHED BUSINESS
Tarleton	Tarleton	Tarleton	Tarleton	Tarleton	Tarleton
16	16	16	16	16	16
THE JACKSONS	THE JACKSONS	THE JACKSONS	THE JACKSONS	THE JACKSONS	THE JACKSONS
Cap	Cap	Cap	Cap	Cap	Cap
17	17	17	17	17	17
FLOWERS	FLOWERS	FLOWERS	FLOWERS	FLOWERS	FLOWERS
Emerson	Emerson	Emerson	Emerson	Emerson	Emerson
18	18	18	18	18	18
MESSAGE IN THE MUSIC	MESSAGE IN THE MUSIC	MESSAGE IN THE MUSIC	MESSAGE IN THE MUSIC	MESSAGE IN THE MUSIC	MESSAGE IN THE MUSIC
19	19	19	19	19	19
THE HOT HOT TO STOP	THE HOT HOT TO STOP	THE HOT HOT TO STOP	THE HOT HOT TO STOP	THE HOT HOT TO STOP	THE HOT HOT TO STOP
Philly	Philly	Philly	Philly	Philly	Philly
20	20	20	20	20	20
THE CLODES OF OR	THE CLODES OF OR	THE CLODES OF OR	THE CLODES OF OR	THE CLODES OF OR	THE CLODES OF OR
21	21	21	21	21	21
OPEN SPACE	OPEN SPACE	OPEN SPACE	OPEN SPACE	OPEN SPACE	OPEN SPACE
22	22	22	22	22	22
A SECRET PLACE	A SECRET PLACE	A SECRET PLACE	A SECRET PLACE	A SECRET PLACE	A SECRET PLACE
23	23	23	23	23	23
SOMETHING SPECIAL	SOMETHING SPECIAL	SOMETHING SPECIAL	SOMETHING SPECIAL	SOMETHING SPECIAL	SOMETHING SPECIAL
24	24	24	24	24	24
HAVE A GOOD TIME	HAVE A GOOD TIME	HAVE A GOOD TIME	HAVE A GOOD TIME	HAVE A GOOD TIME	HAVE A GOOD TIME
25	25	25	25	25	25
SOLID	SOLID	SOLID	SOLID	SOLID	SOLID
26	26	26	26	26	26
FEELING GOOD	FEELING GOOD	FEELING GOOD	FEELING GOOD	FEELING GOOD	FEELING GOOD
27	27	27	27	27	27
PART 1	PART 1	PART 1	PART 1	PART 1	PART 1
28	28	28	28	28	28
PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING
29	29	29	29	29	29
HAPPINESS IS BEING WITH THE SPINNERS	HAPPINESS IS BEING WITH THE SPINNERS	HAPPINESS IS BEING WITH THE SPINNERS	HAPPINESS IS BEING WITH THE SPINNERS	HAPPINESS IS BEING WITH THE SPINNERS	HAPPINESS IS BEING WITH THE SPINNERS
30	30	30	30	30	30
FOUR SEASONS OF LOVE	FOUR SEASONS OF LOVE	FOUR SEASONS OF LOVE	FOUR SEASONS OF LOVE	FOUR SEASONS OF LOVE	FOUR SEASONS OF LOVE
31	31	31	31	31	31
VIBRATIONS	VIBRATIONS	VIBRATIONS	VIBRATIONS	VIBRATIONS	VIBRATIONS
32	32	32	32	32	32
CHILDREN OF THE WORLD	CHILDREN OF THE WORLD	CHILDREN OF THE WORLD	CHILDREN OF THE WORLD	CHILDREN OF THE WORLD	CHILDREN OF THE WORLD
33	33	33	33	33	33
LOVE TO THE WORLD	LOVE TO THE WORLD	LOVE TO THE WORLD	LOVE TO THE WORLD	LOVE TO THE WORLD	LOVE TO THE WORLD
34	34	34	34	34	34
HARMOONIC JOLLIES	HARMOONIC JOLLIES	HARMOONIC JOLLIES	HARMOONIC JOLLIES	HARMOONIC JOLLIES	HARMOONIC JOLLIES
35	35	35	35	35	35
JOY RIDE	JOY RIDE	JOY RIDE	JOY RIDE	JOY RIDE	JOY RIDE
36	36	36	36	36	36
RECENTENAL HIGGER	RECENTENAL HIGGER	RECENTENAL HIGGER	RECENTENAL HIGGER	RECENTENAL HIGGER	RECENTENAL HIGGER
37	37	37	37	37	37
AIN'T THAT A BITCH	AIN'T THAT A BITCH	AIN'T THAT A BITCH	AIN'T THAT A BITCH	AIN'T THAT A BITCH	AIN'T THAT A BITCH
38	38	38	38	38	38
TEN YEARS OF GOLD	TEN YEARS OF GOLD	TEN YEARS OF GOLD	TEN YEARS OF GOLD	TEN YEARS OF GOLD	TEN YEARS OF GOLD
39	39	39	39	39	39
ALYBA	ALYBA	ALYBA	ALYBA	ALYBA	ALYBA
40	40	40	40	40	40
WHAT YOU WANT IT	WHAT YOU WANT IT	WHAT YOU WANT IT	WHAT YOU WANT IT	WHAT YOU WANT IT	WHAT YOU WANT IT
41	41	41	41	41	41
PHILOSOPHERS GOLD	PHILOSOPHERS GOLD	PHILOSOPHERS GOLD	PHILOSOPHERS GOLD	PHILOSOPHERS GOLD	PHILOSOPHERS GOLD
42	42	42	42	42	42
BOOTHIE	BOOTHIE	BOOTHIE	BOOTHIE	BOOTHIE	BOOTHIE
43	43	43	43	43	43
HUTSON II	HUTSON II	HUTSON II	HUTSON II	HUTSON II	HUTSON II
44	44	44	44	44	44
BIGGER THAN BOTH OF US	BIGGER THAN BOTH OF US	BIGGER THAN BOTH OF US	BIGGER THAN BOTH OF US	BIGGER THAN BOTH OF US	BIGGER THAN BOTH OF US
45	45	45	45	45	45
BUZZARD'S ORIGINAL SAWMILLER'S BRAND	BUZZARD'S ORIGINAL SAWMILLER'S BRAND	BUZZARD'S ORIGINAL SAWMILLER'S BRAND	BUZZARD'S ORIGINAL SAWMILLER'S BRAND	BUZZARD'S ORIGINAL SAWMILLER'S BRAND	BUZZARD'S ORIGINAL SAWMILLER'S BRAND
46	46	46	46	46	46
CAPRICORN PRINCESS	CAPRICORN PRINCESS	CAPRICORN PRINCESS	CAPRICORN PRINCESS	CAPRICORN PRINCESS	CAPRICORN PRINCESS
47	47	47	47	47	47
DO IT YOUR WAY	DO IT YOUR WAY	DO IT YOUR WAY	DO IT YOUR WAY	DO IT YOUR WAY	DO IT YOUR WAY
48	48	48	48	48	48
CATFISH	CATFISH	CATFISH	CATFISH	CATFISH	CATFISH
49	49	49	49	49	49
WELCOME TO OUR WORLD	WELCOME TO OUR WORLD	WELCOME TO OUR WORLD	WELCOME TO OUR WORLD	WELCOME TO OUR WORLD	WELCOME TO OUR WORLD
50	50	50	50	50	50
CHAMELEON	CHAMELEON	CHAMELEON	CHAMELEON	CHAMELEON	CHAMELEON
51	51	51	51	51	51
ONCE UPON A JUEBOX	ONCE UPON A JUEBOX	ONCE UPON A JUEBOX	ONCE UPON A JUEBOX	ONCE UPON A JUEBOX	ONCE UPON A JUEBOX
52	52	52	52	52	52
BEST	BEST	BEST	BEST	BEST	BEST
53	53	53	53	53	53
IT AIN'T WHERE YOU BEEN	IT AIN'T WHERE YOU BEEN	IT AIN'T WHERE YOU BEEN	IT AIN'T WHERE YOU BEEN	IT AIN'T WHERE YOU BEEN	IT AIN'T WHERE YOU BEEN
54	54	54	54	54	54
LOVINGLY YOURS	LOVINGLY YOURS	LOVINGLY YOURS	LOVINGLY YOURS	LOVINGLY YOURS	LOVINGLY YOURS
55	55	55	55	55	55
WHERE WILL YOU GO WHEN THE PARTY'S OVER	WHERE WILL YOU GO WHEN THE PARTY'S OVER	WHERE WILL YOU GO WHEN THE PARTY'S OVER	WHERE WILL YOU GO WHEN THE PARTY'S OVER	WHERE WILL YOU GO WHEN THE PARTY'S OVER	WHERE WILL YOU GO WHEN THE PARTY'S OVER
56	56	56	56	56	56
PERSON TO PERSON	PERSON TO PERSON	PERSON TO PERSON	PERSON TO PERSON	PERSON TO PERSON	PERSON TO PERSON
57	57	57	57	57	57
LET 'EM IN	LET 'EM IN	LET 'EM IN	LET 'EM IN	LET 'EM IN	LET 'EM IN
58	58	58	58	58	58
THE BEST OF THE POINTER SISTERS	THE BEST OF THE POINTER SISTERS	THE BEST OF THE POINTER SISTERS	THE BEST OF THE POINTER SISTERS	THE BEST OF THE POINTER SISTERS	THE BEST OF THE POINTER SISTERS
59	59	59	59	59	59
LOVE AND MARRIAGE	LOVE AND MARRIAGE	LOVE AND MARRIAGE	LOVE AND MARRIAGE	LOVE AND MARRIAGE	LOVE AND MARRIAGE
60	60	60	60	60	60
WONDERFUL	WONDERFUL	WONDERFUL	WONDERFUL	WONDERFUL	WONDERFUL
61	61	61	61	61	61
WITH YOU	WITH YOU	WITH YOU	WITH YOU	WITH YOU	WITH YOU
62	62	62	62	62	62
RENAISSANCE	RENAISSANCE	RENAISSANCE	RENAISSANCE	RENAISSANCE	RENAISSANCE
63	63	63	63	63	63
I HEARD THAT THE MUSICAL WORLD OF COUNTRY	I HEARD THAT THE MUSICAL WORLD OF COUNTRY	I HEARD THAT THE MUSICAL WORLD OF COUNTRY	I HEARD THAT THE MUSICAL WORLD OF COUNTRY	I HEARD THAT THE MUSICAL WORLD OF COUNTRY	I HEARD THAT THE MUSICAL WORLD OF COUNTRY
64	64	64	64	64	64
WHAT YOU NEED	WHAT YOU NEED	WHAT YOU NEED	WHAT YOU NEED	WHAT YOU NEED	WHAT YOU NEED
65	65	65	65	65	65
IS THIS WHAT YOU WANT	IS THIS WHAT YOU WANT	IS THIS WHAT YOU WANT	IS THIS WHAT YOU WANT	IS THIS WHAT YOU WANT	IS THIS WHAT YOU WANT
66	66	66	66	66	66
BREKKA	BREKKA	BREKKA	BREKKA	BREKKA	BREKKA
67	67	67	67	67	67
ONE MORE	ONE MORE	ONE MORE	ONE MORE	ONE MORE	ONE MORE
68	68	68	68	68	68

Billboard's Billion Dollar Man

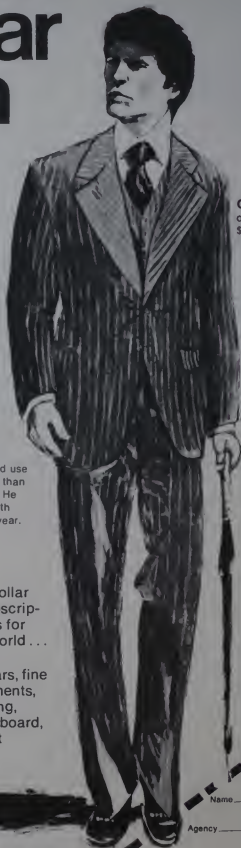
The Money Making Music Maker

Earns: \$42,000 median income.
More than Fortune, Playboy,
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Entertains: 94% serve and use
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double the national average. He
hosts more parties in a month
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And, decision maker that he is, our Billion Dollar Man (paying \$60 a year for his Billboard subscription, ABC audited) controls the expenditures for one of the most dynamic businesses in the world . . . the \$6 Billion music and recording industry.

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Owens his own home: 66% own their own homes. 22% worth \$100,000 and up.

Young: Median age — 34. The top exec on the move . . . a music trend setter.

Travels: Takes almost 7 air-trips a year. Three times the national average. 30% of those are outside the U.S.

Drives: 31% own luxury cars. 400% more than non-Billboard readers. 62% rented cars last year.

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Russians Move Into Autostereo With 3 Models

(Continued from page 8)

about an extra \$230 and output for 1980 should reach an annual 175,000.

The third model in line for the market is the Ural-31, a monaural system in combination with AM, FM and auto-tuning. Manufactured at the Sarapul radio plant, it will retail for around \$330. This model is for in-dash installation for the Moskvich cars.

Though initial production of autostereo equipment is of moderate quantity as compared with the number of cars in private use, the market is on sale in major radio/electronics outlets and so far sales figures are reportedly modest.

Autostereo equipment here is quite new thing for motorists and, in fact, is being regarded as a "must" for car owner. Only a few thousand imported car stereos had been fitted to Russian cars.

There are several problems in marketing the new local autostereo market. Russian car owners are now faced with quite a new kind of equipment, not only in the sense of installing a tape machine in the car, but also in the sense of new tape hardwares. Many Russian-made tape hardwares have play-back only facilities, with no possibility of live recording or duplicating. All Russian-made tape hardwares had previously been intended for both recording and play-back.

A second problem is that the number of Melodiya prerecorded cassettes, both stereo and monaural, is extremely available in stores is limited, even in the metropolitan areas because of the steadily growing cassette hardware market.

Finally, the initial retail prices set for tape equipment are relatively high, and the market is still in the stage of production, and quality and reliability of the new product has not yet been tested by large numbers of customers.

Yet, in spite of autostereo equipment on the national consumer electronics market is the major event here in recent years. The number of cars in private use will soon reach the four million mark and national car production has steadily expanded since 1970.

Though a prerecorded cassette will never be a rival here to the LP record, Melodiya has already made important steps to expanding cassette production and duplicating. The company has also decided to manufacture several million prerecorded tapes a year, and a new factory for production of high quality cassette raw tape for cassettes is to be built.

In 1973 Walter Semonoff, president of a prerecorded cassette (Continued on page 66)

AM STEREO DEMO AT D.C. HI FI EXPO

WASHINGTON—WMAF will participate in the Washington Hi-Fi Stereo Show, Feb. 11-13 at the Hotel Washington, with continuous demonstration of the AM Stereo system proposed by the FCC. Actual systems to be demonstrated will depend on the cooperation of the companies—Sanyo, Motorola, International Association of Magnavox—but all will be given an opportunity to explain their methods in a public seminar during the

AMPEX AT KFRC RADIO Records Quality Gain Seen In Station Shift To Better Decks

NEW YORK The trend toward better quality recordings for on-air material, and the continued growth of high-end tape deck usage in the radio industry, are exemplified in KFRC's adoption of two new Ampex ATR-100 recorders/reproducers in San Francisco.

The No. 1 station in the city's active radio market with its contemporary music format, and just named Billboard's Top 40 radio station of the year for million-plus listeners, KFRC leans heavily on tape cartridges due to its tight format and related equipment for precise timing.

Chief engineer Bob Kanner notes that except for air personalities, news anchors and selected phone callers, everything broadcast on KFRC is prerecorded, creating a heavy workload for the production staff and an appreciation for time-saving equipment and methods.

"In a live operation like ours, where production is running almost 24 hours a day, any equipment that improves our speed and efficiency is a real help," Kanner says.

KFRC was one of the first stations to take delivery on the ATR-100 series, introduced in May, and since their recent installation in the main news and production studios, they have become our main machines," Kanner observes.

He was first shown the new

recorders by Taber Manufacturing and Engineering of San Leandro, Calif., the area distributor for Ampex audio systems, while looking for equipment for the station's new operation.

"We liked them so much we put them in production instead," he notes, and gave the station the word to news. "We're very selfish that way."

Eagles Win Ampex 'Golden Reel'

LOS ANGELES—The Eagles are the latest recipients of the Ampex Golden Reel Award for their platinum Elektra/Asylum LP "One Of These Things."

Ampex gives the award to artists

1st Pocono Audio Firm

STROUDSBURG, Pa.—David Arnold and Rick Golden have formed Davco Audio Systems as the first custom commercial audio firm in the Pocono Mountains area. The firm will produce custom-built p.a. systems, disc systems and permanent installations, and retail national lines of audio mixers, equalizers, power amps and speaker systems.

Arnold has been a musician, radio and audio engineer with Evid Productions, while Golden has a background as both a musician and radio engineer.

Decca Hosts '77 Business CrossCountry Survey Sees Caution After Mixed '76

Madison, Wis.

A huge boost in, with much of a stable year in business, has been noted by Madison (Wis.) audio retailers. There has been not a dip, however, and the dealers are thankful.

"Nothing much in particular went crazy there's been an even rise around all across the board," says Jason Huebner, of Specialized Sound Systems. "Frazier and Hartley speakers did well among the new line we stocked this past year, though," he says.

Other retailers point out business increases of from 5 to 10, which they consider respectable but modest. Yet a 50% hike in across-board sales is noted by Peter Ewenko, owner of Audiofile Sound Studio, which he attributes to more recognition on the part of the public to his facility in a Madison suburb.

"I am pretty pleased with that, especially since we've been doing less advertising. More people are telling me about it about us, it seems," Ewenko says. His high-end facility is visited by shoppers from throughout Southeastern Wisconsin, not just the immediate Madison market. Yamaha and Nakamichi have been top items for Midwest HiFi, according to manager Dave Casper.

Several dealers, including Casper, are stating to see what the CES has to offer before bringing in other new items or making predictions about 1977.

Radio Shack, however, sees a boom with the "cash" of Japanese semi-automatic machinery. He also sees a possible turnover line, not being pushed by some manufacturers.

In the accessory area, Huebner ex-

This concludes the special Billboard report on the eve of the Winter CES that began last week with the outlook for the music business in Chicago, Washington, Nashville, Milwaukee, Miami, Seattle, Portland, Ore. and Kansas City, Mo.

Toledo, Ohio

The audio dealers surveyed in Toledo last 1976 to be averaged in by Gerald Ford said it was—but perhaps the biggest news was not firecrackers but the sound of quad being shot down.

Stereo City, with two stores, says its sales were up almost 12% over '75. House of Tapes (HOT), also with two stores, had not yet figured out into what, but confidence in the two were "substantial." And the Radio Shack store in Bowling Green, on the outskirts of Toledo, estimates its increase to be 25 to 30%.

Pioneer equipment caught the eyes and rang the cash register at two of the firms. Jim Azlen, sales manager for Stereo City, added Pioneer receivers and car stereos to the line, and reports brisk sales. Lou Sauer, manager for House of Tapes, says the new Pioneer Superstereo, under-dash and in-dash "hifi" car stereo, "went very well."

Radio Shack's Bob Baird holds the effects of his company's advertising and noted a boost in cassette over retail-record sales. But he adds that from this point of view, '76 would be known as the year "quad went down the tube." He notes Radio Shack has dropped all quad equipment from its catalog.

Said contacts with the Baird approval on quad and notes that House of Tapes had long since quit carrying it. HOT has added

Kanner was impressed by the ATR-100 specs and features, including an exclusive tape handling system first developed by Ampex for computer tape transports that eliminates punch rollers, and advance signal electronics as much as 10 dB better than most other units on the market.

Quality of recording is a vital concern. (Continued on page 64)

who earn gold or platinum records that were mastered on Ampex professional mastering tape.

In addition, Ampex donated \$1,000 in the group's name to the Eagle Valley Environmental Incorporated Fund for the preservation of the American bald eagle. Bill Szymczyk, producer, and Criteria Recording Studio also received the Golden Reel award certificate for their part in mastering the album.

B&B Expands Space

DETROIT—B&B Import-Export has increased its warehouse/distribution space here in suburban Troy by 33%. The firm imports, markets and distributes the Alaron and Rhapsody line of radios, stereo systems, car tape players and tape recorders.

"With so many 'idiot's' insisting on giving things away, it was all we could do to keep our dollar value up," says Larry Rosen, head of the Wee Three Record and Sound Shops serving the Eastern Pennsylvania and Southern New Jersey area with eight stores. Based in Conshohocken, Pa., Rosen blames the manufacturers who believe in loading the retailers with product with little concern for profitability.

"We don't care about profits, and make themselves look good by offering heavy advertising allocations," says Rosen. As a result, Rosen has been forced to run more "specials" than he would like to be still under constant pressure from the manufacturers. While business has been as good as last year and the dollar value has slightly increased to make for a little brighter margin on profits, Rosen credits the increases to new stores in Lancaster and Springfield, Pa.

"Not a Rosen too optimistic about the year ahead, unless something really new and exciting appears on the scene. The Wee Three shops, basically concerned with the equipment, records and tape, are being into CB, nor does Rosen expect CB to be an important factor for his stores in '77. The stores carry only live "Hy-Fi" line and he doesn't foresee going any further."

What does concern him for '77 is increasing pressures from New York City to "clean up" the retail music stores in operating seven days a week. Sunday sales hasn't increased business, says Rosen, only operating costs.

Industry's Problems At Winter CES

BY STEPHEN TRITMAN
CHICAGO—As the Winter CES opened its frigid four-day run here Thursday (13), the problems facing the consumer electronics industry became the 38% preregistration increase over last year.

Not the least of the conflict factors is the proliferation of trade shows, with the most serious competition potentially from the Audex organized by Charles Sautow, who managed the CES for 10 years through last June's Summer expo. Audex is now set for April 25-28 in Las Vegas.

The young PC (personal communications) expo which launched the CB expansion last year has grown by 50% for its run next month in Las Vegas. Some of the key CB/car stereo firms from CES will be there; one EIA device is battling another for exhibitors.

And the biggest question mark is still the economy. Carter Administration gets its potential \$25-30 billion tax cut in 1978, with a 10% increase, with significant tax rebates to consumers, the fallout in disposable expenditures for audio and video could be significant.

With the start of the holiday business was reported above expectations for most retail chains, the consumer electronics results were mixed. Softness was noted by a number of managers in firms, and CB was dramatically affected by the price-cutting cloak of 23-channel units and the anticipation for the expanded 40-channel models—although initial sales of the latter were let for overweighing, according to several major suppliers. Potential major growth area is combination units of CB/radio/tape, with high price points.

The growth areas of the industry saw some surprising introductions here, particularly in the expanding semipro audio market that is blurring the line between semipro and consumer lines. New units from Shure, Technics, Hitachi, Thorens, Deltek, Ampex and others—many of

(Continued on page 64)

Cetelec Hosting Mixing Demo At Calif. Campus

LOS ANGELES—Cetelec Audio is sponsoring a hands-on demonstration of its Series 20A mixing console. Jan. 22-23 at California State Univ. Northridge.

The seminars will focus on multichannel panning and positioning, digital delay, reverb, speaker placement, and creatable audio effects, and simulated live production situations.

Other audio manufacturers providing equipment for the demonstration include Lexicon, Mac Mix, Parasono, Audio Industries, Audio Concepts, Hollywood Sound Systems, Moog and Vega Wireless Microphones.

"This event is somewhat unique," claims Bob Slusick, national sales manager for professional audio products. "It's a real treatable audio effects, and feature selling with Innesco's Rhinoceros as one subject of our experimentation."

In addition to technical products, musicians, audio studio producers, recording technicians, acoustical and sound reinforcement consultants, the L.A. chapter of the AES has been invited to participate.

JANUARY 22, 1977 BILLBOARD

(Continued on page 66)

(Continued on page 66)

CMC Adds Outlets

CHICAGO—Five new outlets have been added to the CMC Stereo Supercenter chain, including four in Memphis, representing the chain's first appearance in that city.

CMC Corp. is calling its entrance in the deep South market "the first step of post-recession expansion."

A fifth new CMC outlet arrives in St. Louis, where the chain is headquartered. The company now totals 43 owned and operated stores.

"Memphis appeared to be a good move, because it looked like the type of competition we'd encounter there would be good for the market," comments Tom Hoerhinger, CMC vice president in charge of finance.

CMC, which started in 1964 with one store in St. Louis, also has outlets in Atlanta, Indianapolis, Kansas City and Topeka. The firm posts a figure of more than \$20 million in sales for 1976.

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Winter CES Is SRO

Continued from page 63

who are not exhibiting, but in suites spread across the city are dramatic evidence that the home recording boom has just begun.

Disco also is moving from club to home, with at least half a dozen portable systems on the CES floor, and more elsewhere, combining turntables, mixer, amplifier and speakers in a "take-along" package.

Even quad refuses to roll over and play dead, with 4-channel demonstrated by at least three major proponents. Sansui showed the only new quad receivers in the industry, the QRX-9001 and QRX-9001. CBS hosted demonstrations of the long-awaited Deltek model one super-parametric SQ decoder developed by Peter Scheiber, and JVC had its new advanced CD-4 disk demodulator that bowed at the AES in New York last November.

Record cars continue to dominate the accessory market as consumers pay more attention to maintaining their disks, and manufacturers respond to dealer pressure to stay competitive with the proliferation of quality products. And the newest "accessory," direct-to-disk recordings, were demonstrated by at least five labels.

Stations Shifting To Better Decks

Continued from page 65

selection, with all music recorded on cartridges before display, some recordings edited for length, and all excess noise and other distortions that impair broadcast quality removed as much as possible.

"We've found the ATR-100 is electronically flat," he notes, "with electronic parameters the best of any audio recorder we've seen." It has a signal-to-noise ratio of better than 80 dB (full track at 30 ips) and an overall record and reproduce response of ± 1.5 dB from 100 Hz to 15 kHz at 15 ips.

As a production unit, he also has found the unit's tape handling system and other features make life easier and improve the quality of the work.

The recorder has to come up to speed immediately or we have a lot of dead tape," a banner explains. "It was difficult to make a tight start before we got the ATR, but they start clean all the time. It will start on a syllable with no problem and is the only machine I know of that can start on a sustained tone."

A closed-loop servo system that maintains constant tension at each reel in all operating modes also frees the system from typical problems associated with punch roller operations. Both reel motors and the single-drive capstan are servo controlled, with the reels controlling the motion of the tapes at all times.

Kanner also likes the built-in digital computer logic, through which the recorder is programmed to control the movement of the tape by adjusting the tension equally on each side of the capstan.

He notes that the digital time features make it easy to preme a show eliminating the use of "flags" to make specific spots on the tape. The timer, a standard feature, uses LEDs to display hours, minutes and sec-

Audio Showcase



PIONEER KP-8005 in-dash cassette Superluner has AM/FM/MPX radio, stereo preset pushbutton tuning, PLL multiplex demodulator, automatic stereo mono switching, looking fast forward/rewind cassette mechanism.



SANSUI top-of-the-line QRX-9001 all-source FM/AM 2+4-channel receiver offers 60 watts/channel RMS quad, 120/ stereo, no more than 0.3% thd, monic distortion, Type-A Q5 vario-matrix, SQ decoding, improved CD-4.



FUJI EL low-noise cassettes are offered under the name of the Erect-A-Settle modules, each holding two tapes—three with purchase of four FL tapes. High-impedance modules stack horizontally or vertically.

LEIO Mark IV Super Cleaner display, in counter or floor model, includes the full line of firm's high end, newly repackaged record car line, including Super Care All complete 6-item kit.



GE portable stereo 8-track player has FM/AM/FM stereo radio in one cabinet, dual 4-inch speakers, automatic 8-track program advance, manual repeat switch, stereo/program indicator lights.



JVC QL-10 quartz-locked direct drive, auto-controlled, turntable turnarm system has 2-speed operation, fast cueing, pitch control, digital speed indicator, complete with base and dust cover.



DELTEK Model One Scheiber-designed parametric SQ decoder is said to produce state-of-the-art SQ separation using 360-degree directional sound reproduction, plus stereo ambience recovery, synthesis modes.

onds, and is adjustable to display minutes, seconds and tenths of a second instead.

"Electrically the way the heads can be changed makes it much easier to add-on the capability of stereo," Kanner observes. The ATR-100 is designed so the user can add optional input-output (I/O) modules to make a full-assembly 1-2 or 4-

channel recorder. Each I/O module includes the normal balanced input and output circuitry and its own monitoring.

KFCRC is one of 12 stations in the RKO Radio chain, and like the other chief engineers, Kanner makes the equipment decisions, within his budget, of course. He expects to add more ATR-100s in the future.

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Tape/Audio/Video Tape Duplicator

Pentagon Industries is introducing the Series 1100, a new 2-channel mono or 4-channel stereo reel-to-reel duplicating system, with cassette master, reel master and slave units. It offers a combination master arrangement with full reel to reel, reel to cassette and cassette to cassette capability, with up to 11 reel to slave positions to be added. Features include lighter pushbutton control, end of tape sensing, synchronous drive, track select, automatic rewind on masters, auto

malfunction on reel, "accurack" metering, motion indicator lights, preset or manual individual channel controls.

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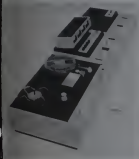
are included in the fall 1976 edition of "Video Programs Source Guide & Index," prepared at 52 Sun 15 Madison Ave., Summit, N.J. 07901.

In addition to vital information on some 100 program sources, a unique feature is the cross-indexing by category, entertainment type, equip-

ment format (12 film/tape configurations), fees, presentation rights and off-air recording authorization.

ICA Broadcast Systems demonstrated the capabilities of its ENG equipment to members of

the Radio-TV News Directors Assn. attending the national conference in Miami in December. Included were the TK-76 portable ENG camera and the companion HR 1020 portable 1/2 inch U-Matic type A videocassette recorder, battery or AC operated.



Pentagon 1100 Series duplicator system includes, from bottom, reel master, cassette master, 2-cassette slave, with up to 11 slaves accommodated.

VOR Expanding Distribution Into Record Outlets

LOS ANGELES VOR Industries, makers of the Vac-O-Rec record cleaner device, will be substantially expanding its distribution this year and indicates its product is now fully available for electronic stores, hi-fi shops and record outlets.

In addition, Richard Hintermyer, VOR Industries vice president, says, "We are embarking on a major advertising and promotional campaign to bring word of the Vac-O-Rec (530) to the record listener."

The campaign will focus on both consumer and trade advertising as well as new point of purchase and related material.

VOR, which markets a line of record/tape/stylus care products, will also continue to concentrate on its mass merchant and discount accounts as well.

Hintermyer sees the record outlet as being particularly viable for Vac-O-Rec.

There's been an increasing amount of interest in the past year in record care and that trend is certainly continuing and the record store is a natural place for the product.

"In fact, the record care and accessories market is mushrooming so rapidly," observes Hintermyer, "no one as yet has a sure handle as to how big it is in terms of units or dollars."

"It's outrageous," he states, and "extrapolates record cleaning devices must closely with turntable sales. An estimated two million turntables were sold in the U.S. in 1976."

The Vac-O-Rec, on the market for about a year, is actually like a vacuum cleaner for records. A record album or single is placed into the Vac-O-Rec machine and natural moiré brushes gently lift dirt, dust and microscopic particles from the grooves while a vacuum motor blows it away.

Vac-O-Rec employs the so-called "dry method" of cleaning disks as opposed to the liquid cleaner "wet method" and there's been some considerable debate within the audio industry as to which procedure is super-

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Retailers Hopeful On '77 Business

Madison, Wis.

• Continued from page 63
pects more advancements in cartridge lines such as Sonus and Empire. Time delay units, such as Sound Concepts, especially, will help, Huebner says.

Units sales and profit margins remained steady over the latter half of the year for most Madison dealers, with dollar volume increasing slightly. Several stores in downtown, that had carried large stocks of audio equipment, have closed, says Casper of Midwest. "We've gotten some of their customers, which helps," he adds.

Student buyers in this university city had been buying gifts before leaving for Christmas vacation. Gifts for themselves, says Casper. Audiophile impulse is forecast in 4,000 square feet of display space over the past year when Ewenko purchased the building where her store is located. He now has five hundred rooms compared to the two he had previously. One is for the \$400-\$800 receiver line, the second is for the most complete systems in the \$1,000 to \$3,000 range, the third is for high end gear at \$5,000 or so, the fourth is for the Bang & Olufsen line from Denmark, a new addition this year.

The fifth is actually the main display floor, with two complete systems installed. "Our average sales have remained about the same," Ewenko says, "from the \$1,000 to \$3,000 range."

Some dealers expect a

weak November and late autumn buying spread; others report a stable or slightly stronger time than last year. Christmas buying began picking up early in December in the stores that carry medium to lower end equipment, with the high end dealerships also reporting a slight lull in buying.

Ewenko says his software lines, such as Unicom, EMI, BASF, BSI, Caprice, Lyrita, Decca and other imported classical disk, have moved very well throughout the year. "We'll probably be expanding the lines somewhat," he says.

Casper carries Sheffield imported recordings, with reported strong sales. Blank tape volume, with better quality cassettes and cartridges, is up about 15% in sales volume.

MARTIN HINTZ

Toledo, Ohio

• Continued from page 63

started carrying records during the past four months, and she thought they might have helped the sales picture.

The end of Fair Trade laws seemed to have little effect on any of the firms. But all of them say they faced new competition in '76. Stereo City met this competition, Adven said, by increasing its volume and lowering its prices. Radio Shack also responded this way. Sads reports that HOT simply relied on selling quality equipment and software.

"We're a car and holiday sales have been really great," Sads continues. "Our business really picked up in late October with Christmas layaways. We expect the trend to continue through February at least." Stereo City and Radio Shack are also unequivalently optimistic about

the '77 outlook. Although it looks toward no particular product to make it happen, Stereo City seems to believe the general economic upswing will bring in eager buyers. Adven says that Stereo City was not into the electronic television games yet but that these looked like the items to watch.

Both Radio Shack and Stereo City have a wait-and-see attitude about 40-channel CB. Baird says he had been to seminars and read literature about 40-channel CB, but that he was still in the dark as to its sales potential.

Radio Shack, Baird says, would be adding high-end components to its line and would still continue to sell more CB units than anyone else in the country. House of Tapes does not carry CB equipment, but it is looking to its Pioneer and other quality lines to make '77 a very happy new year.

ED MORRIS

Eastern Pa./Southern N.J.

• Continued from page 63

For different reasons, 1977 is ending up on the downside for even one of the biggest discount chains in the area—Stereo Discounters, with four of its 13 stores in this area at Feather-wildon, Del. and Cherry Hill, N.J.

Both dollar volume and profits for the year are under 1976's, but we can only hope that things will get better with a better economy in 1977," says Harry Paul, area branch manager. A successful "first annual" audio and stereo show at the center-city hotel in October helped considerably, but "the figures are down because the economy is down."

"It's not that the people are looking for cheap products," says Paul. "It's just that they don't have enough dollars to go around. The high-priced merchandise is getting its share along with the low-priced items, only we're not selling enough. Our selling method is tried and tested and has always been successful in other periods, so I can't blame it on anything else but the economy."

Paul also points out that equipment is plentiful and the product is better than ever. But while the public is still interested in the audio world, it will have to await a more favorable economic picture. Best sellers during the year were turntables and tape decks, with CB, a "hot item" earlier in 1976, turning into a "bomb" later on. Hurns CB sales in recent months was the heavy barrage of advertising by department and audio supply stores among others offering 23-channel CBs for under \$50, some as low as \$29.95. "The CB market just dried up and we're hopeful it will come into its own again with the introduction of the 40-channel sets," says Paul.

MAURIE OROFENKER

Russians Move

• Continued from page 63

dent of Automatic Radio Industries, introduced a line of car stereos at the Autovisec-73 trade fair in Moscow. Exhibits of the U.S. Connecticut-based company evoked great interest.

A year later Semonoff approached Russian car industry executives for talks on supplying ARI car stereos for Russian-made Lada and Moskvich cars intended for export.

Now it seems clear that the needs of the local auto market in car-cassette equipment will be covered fully by Russian manufacturers.

Easy Listening

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, License)
1	1	7	Love Theme From "STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 310450 First Artist (Evergreen/20th Century ASCAP)
2	5	5	NEW KID IN TOWN Iggy Azalea 4513 (Mot. United)
3	12	2	DOWN BETWEEN TWO LOVERS Gary Numan 4513 (Capitol) (Warner Bros./BMG) Down (Capitol)
4	2	10	WEEDS IN NEW ENGLAND Barry Manilow 4513 (Polygram/Pure Music, BMI)
5	9	8	I LIKE DREAMIN' Kenny Rogers 4513 (Columbia) (20th Century ASCAP)
6	6	8	LOST WITHOUT YOUR LOVE Brenda Eno 4513 (Arista, ASCAP)
7	11	7	DANCING QUEEN Alicia Keys 4513 (Capitol, BMI)
8	8	7	BEAUTIFUL NOISE Bastard 4513 (Sire, ASCAP)
9	7	20	LOST WITHOUT YOUR LOVE Brenda Eno 4513 (Arista, ASCAP)
10	4	11	SOFT SEEMS TO BE THE HARDEST HOW Ivan Lins 4513 (Arista, ASCAP)
11	15	7	HAPPY Paul Anka 4513 (Arista, BMI)
12	10	20	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Mickey McCoy & Billy Davis Jr. & AC 1238 (Crescentville, BMI)
13	6	6	YOU GOT ME RUNNIN' Alicia Keys 4513 (Capitol, BMI)
14	16	9	BABY, LET GIVE IT TO YOU Sade & Co. Warner Bros. 4513 (Decca, BMI)
15	17	17	LOVE ME Ivan Lins 4513 (Arista, ASCAP)
16	3	3	MOODY BLUE Alicia Keys 4513 (Capitol, BMI)
17	18	5	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver 4513 (Arista, BMI)
18	23	3	SAV YOUR STAY UNTIL TOMORROW John Denver 4513 (Arista, BMI)
19	19	9	TOGETHER D.C. Smith 4513 (Capitol, BMI)
20	26	5	SAVE IT FOR RAINY DAY Stephen Bishop 4513 (Capitol, BMI)
21	21	6	IF YOU NOT Don Henley 4513 (Arista, BMI)
22	7	7	WHISPERING/CHER CHEZ LA FEMME/SE SI BON D. Bazzard's Original Santana Band 4513 (Arista, ASCAP)
23	28	3	I WISH I WASN'T SHE LOVELY Steve Wonder 4513 (Arista, ASCAP)
24	31	5	MISSING LOVE Captain & Tennille 4513 (Arista, ASCAP)
25	18	5	AIN'T NOTHING LIKE THE REAL THING Doris Day 4513 (Arista, ASCAP)
26	36	3	YEAR OF THE CAT Al Stewart 4513 (Arista, ASCAP)
27	12	12	SLOW DANCING Fanny 4513 (Arista, ASCAP)
28	19	10	YOU MAKE ME FEEL LIKE DANCING Lori Lough 4513 (Arista, ASCAP)
29	32	5	LAY ME DOWN AND ROLL ME OUT TO SEA No. 6000 4513 (Arista, ASCAP)
30	24	10	FLIGHT '77 Helen Reddy Band 4513 (Arista, BMI)
31	35	2	CHANDON D'AMOUR Marilyn Horne 4513 (Arista, BMI)
32	29	8	HOMER'S GOTTEN HERE IT Harry Warner Bros. 4513 (Arista, BMI)
33	39	3	LIVING NEXT DOOR TO ALICE Suzanne Vega 4513 (Arista, BMI)
34	34	7	NOBODY BUT ME Bobby Vinton 4513 (Arista, BMI)
35	37	6	WANT CAN I SAY Roy Rogers 4513 (Arista, BMI)
36	46	2	THE THINGS WE DO FOR LOVE Roy Rogers 4513 (Arista, BMI)
37	42	2	ORANGE BLOSSOM ANNE Roy Rogers 4513 (Arista, BMI)
38	38	5	SOMEONE TO LAY DOWN BESIDE ME Linda Ronstadt 4513 (Arista, BMI)
39	42	3	BYE BYE BRAULIN Wally Patos 4513 (Arista, BMI)
40	40	10	LIVING THING Clay Aiken 4513 (Arista, BMI)
41	29	15	STAND TALL Burt Reynolds 4513 (Arista, BMI)
42	30	15	IN THE MOOD Burt Reynolds 4513 (Arista, BMI)
43	43	2	IN THE MOOD Burt Reynolds 4513 (Arista, BMI)
44	45	3	I LOVE MY WIFE Fanny 4513 (Arista, BMI)
45	45	3	MELT (RAY) Clay Aiken 4513 (Arista, BMI)
46	33	11	GLADIA Roy Rogers 4513 (Arista, BMI)
47	43	13	EVERY FACE TELLS A STORY Clay Aiken 4513 (Arista, BMI)
48	40	10	IT AIN'T EASY COMING HOME Clay Aiken 4513 (Arista, BMI)
49	45	6	LUCY Clay Aiken 4513 (Arista, BMI)
50	41	16	SO SLOW THE SONG Clay Aiken 4513 (Arista, BMI)

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NAL PLAYBACK—Conductor Colin Davis, center, exchanges pleasantries with the Philips recording team following completion of the Sibelius symphony cycle with the Boston Symphony. The project was more than two years in the making. Only the 5th and 7th Symphonies, a best-selling coupling, have been released to date. The others go to market beginning this month with Davis, from left, are Philips producer Vittorio Negri, and engineers Coo Witteveen and Gernat Westhauser.

Classical Notes

After a few years' absence, Emil Gilels returns to the States this season for his concert series, but this time accompanied by his pianist daughter Elena, who will appear in recitals on her own as well as in collaboration with her distinguished father in performances of Mozart's recitals for two Pianos in E-flat with both the Los Angeles Philharmonic and the Boston Symphony. Pascal Roge, the young French artist who has recorded the entire piano works of Ravel with the Berlin Philharmonic under Michael Tilson Thomas, Jan. 22-23.

Frederica Von Stade recital album of "French Opera Arias," has won a Grand Prix du Disque. The disk has also been singled out for special mention by Opera News and Time Magazine. The New York Mahlerites, the group founded by musicologists Jack Dietrich and Nancy Karlins,

has chosen the Deutsche Grammophon reissue of "Songs of a Wayfarer," featuring Dietrich Fischer-Dieskau, as the best Mahler record of 1976. Second place goes to Mahler's Third Symphony as recorded by the Chicago Symphony under James Levine for RCA, with the third spot to the DG edition of the composer's Fifth Symphony performed by Herbert von Karajan and the Berlin Philharmonic.

First Handel festival to be held at the Kennedy Center in Washington kicks off Jan. 17 with a performance of the rarely heard oratorio "Saul," under the direction of Stephen Simon.

A grant from the Atlantic Richfield Foundation made possible costumes and sets for the new production of "The Marriage of Figaro" by Arthur Houlden Grand Opera.

Robert Fiedler received a certificate or merit. (Continued on page 68)

\$7.98 Lists Set By London For 3 Import Lines

NEW YORK London Records has raised the suggested list price on three of its import labels to \$7.98, while retaining the established \$6.98 list for product carrying the company's London and Phase 4 logos. Argo, Telefunken (including Das Alte Werke) and L'Oiseau Lyre were the lines increased Jan. 7, just two days after RCA Records instituted its \$7.98 policy for all Red Seal titles. In the case of Argo, the spoken-word section of the line was advanced \$2 from its formal level of \$5.98. Prices of imported tapes for all three series remain at \$7.98.

(Continued on page 68)

Disk Co-op Seen As Aid To Paris Opera

PARIS—Lawyers here are studying the possibility of setting up a record cooperative by the Paris Opera. The idea was put forward some time ago as a means of helping overcome the opera's financial crisis.

The company would make disk and cassette recordings of Paris Opera productions and put them on sale.

Apart from grappling with legal snags, the directors of the opera also have to come to terms with the trade unions representing opera personnel.

Another major problem relates to the position of conductors and singers already under contract to other record companies.

SEE UNITS DROP

Retailers Mull Adjustment To Red Seal Price Boost

By IS HOROWITZ

NEW YORK The abrupt increase by RCA Records of all Red Seal product to a \$7.98 list (Billboard, Jan. 15) caught most retailers with their plans down.

Some began passing on the raise to consumers immediately, but others were holding off temporarily, at least until new titles are ordered.

At the same time, a spot-check of top dealers finds many anticipating that RCA classical sales will suffer competitively unless other major labels move quickly to the higher price level.

Moreover, if the trend to a higher price continues, as most now feel inevitable, a general reduction in unit turnover of classical records is feared.

King Karol here is one chain that quickly increased its shelf price on all Red Seal items. The Harvard Coop, major New England classical outlet, on the other hand, represents a larger group that is sitting tight on the old price for the moment.

Linda Stelling, Harvard Coop buyer, says, "We do not plan to pass on the increase until our next shipment of RCA albums." But she is "surprised and disappointed" that the store was not informed about the rise in advance. She is among those who predict that Red Seal sales will be hurt if other labels don't jump their lists quickly.

Ben Karol, co-owner of the King Karol string of New York stores, says no resistance to the new price

was encountered at his outlets.

While the situation is still being studied by the Pickwick retail group, which includes the classically oriented Discount Records stores, a spokesman believes that existing stock of Red Seal titles will continue to be sold at the old price. As new stock is purchased higher retail pricing will be instituted gradually, he adds.

But the spokesman cautions that this policy may be altered as further field information is gathered. He is among those who would rather not see prices go up on classics. "There will be consumer resistance, and unit sales will drop," he predicts.

Sam Stollen of the Sam Goody chain suggests that the RCA increase will be followed quickly by other labels. "If they follow suit, the market will be hurt and unit sales will dip," he warns.

In the Midwest, Jim Rose of Rose (Continued on page 68)

Angel Joins Previn With Chicago Orch.

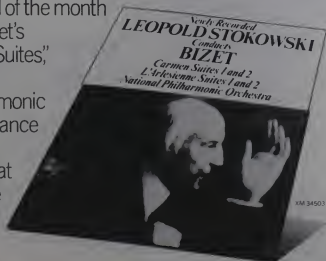
CHICAGO—Conductor Andre Previn makes his first recordings with the Chicago Symphony here this month and in early February Shostakovich's Fourth and Fifth Symphonies will be featured in the collaboration for Angel (EMI), both first recordings for the Chicago Symphony.

The new record of the month is the bargain of a lifetime!

Leopold Stokowski conducts Bizet: "Carmen Suites" and "L'Arlésienne Suites."

Columbia Masterworks' new record of the month is a specially-priced recording of Bizet's "Carmen Suites" and "L'Arlésienne Suites," conducted by Leopold Stokowski. Stokowski and the National Philharmonic Orchestra deliver a brilliant performance of these all-time favorites, with the same verve and dynamic energy that characterize the careers of both the conductor and the composer.

On Columbia Records and Tapes.



UCLA Open To Music Grants

LOS ANGELES The UCLA Music Dept is accepting applications from its enrolled students for two Gil Rodin scholarships in the amount of \$1,000 each. Undergraduate majors who are popular music instrumentalists are eligible.

The Rodin grants, memorializing the MC A record producer and Bob Crosby member, are being offered for the second year. Deadline for application is Feb 28.

The UCLA Music Dept also offers two Stanley Wilson scholarships totaling \$1,530 to undergraduates who are brass instrumentalists. Deadline is past, however, for the Wilson awards which have been given for years in memory of the creative head of Universal Student Music Dept.

Chrysalis Label Debuts 4 Acts

NEW YORK Chrysalis Records is debuting four acts on its label with an extensive post-Christmas marketing campaign.

Leo Kottke's first Chrysalis recording is "Leo Kottke and the other three LPs are 'Mental Nieces' by the Split Enz, 'Don't Know Tonight' by the Raving Cans and 'The Baby'." The albums, with a shipping date of Dec. 21, are the first U.S. releases for the three groups.

Chrysalis will use radio and print ads to promote the four releases. For Leo Kottke a 1977 calendar, a poster and college-distributed book cover have been designed.

A poster of the Split Enz has also been produced. A videocassette of the Babys and the Split Enz will be pressed to press and radio representatives in seven cities, newspapers and mobile and posters of the Babys will also be distributed.

Musiques Releases Weinberger Music

NEW YORK The Musiques Corp has acquired distribution rights to the Joseph Weinberger Ltd music library, and will release 40 LPs in the year under the Impres, Theme Music and Programme Music labels.

Musiques, a background music licensing firm, has a similar agreement with Chappell Music. Bernie Rosenbaum, president of Musiques, says that while the Weinberger catalog is not as extensive as Chappell's, nevertheless it is a very important supplement.

The 40 LPs include such titles as "Melody In Percussion," "Go Go Pop Sounds" and "Beats And Ballads" are available to producers and directors for scoring purposes and background music only through Musiques.

\$7.98 Lists Set

Continued from page 6

Company executives, meanwhile, insist no plans are imminent to release the lists of London and Phase 4 albums. Nevertheless, reports persist in the field that these lines will soon advance to the \$7.98 level.

At label headquarters it is said that the RCA increase did not spur the drop in the import prices. The move has been under consideration for some time says a London spokesman.

BOOK REVIEW Art Critic Serves Up Lennon Ode

"One Day At A Time" by Anthony Fawcett, 192 pages, Grove Press, Inc., New York, \$6.95.

In 1969, British art critic Fawcett found himself working for a week and John Lennon on a full time basis.

What happened to the couple in the ensuing years is documented almost with awe by Fawcett, who writes capably enough but whose proclivities, for expending thousands of words on trivia quickly becomes annoying.

One questions if the world is eager to know the circumstances of how John and Yoko met at London's Indian Gallery where she was holding her long-forgotten "Exhibition No. 2."

"I didn't know who he was," Yoko is quoted. "When I found out I didn't care. I mean in the art world a Beatles—well, you know. Also, he was in a suit. He looked so ordinary."

By projecting incidents of that important series of times, the reader will comprehend the tenor of "One Day At A Time" published in paperback.

Lennon's long and frustrating effort to establish U.S. residence, fighting deportation for several years, will be of interest to Lennonians. But by now it is old stuff, though fascinating in other publications.

Fawcett skims over the period, in Los Angeles, when the oldest Beatles indulged in alcoholic binges and insisted nightclub patrons with his aggressive behavior.

Yet for those who ache to know more about the man and his non-musical life "One Day At A Time" may well be a much-desired entry in the 1977 overwrought bookstalls.

DAVE DINTER JR.

COPYRIGHT TALKS SET

NEW YORK A series of talks before music, educator groups will take Dr Charles Gray to some 25 states by year's end.

The noted copyright expert has been retained by the National Music Publishers Assn. and the Music Publishers Assn. to join a joint practical agreement with educators on permissible limits of photocopying print music.

Gray, a former executive secretary of the Music Educators National Conference, has delivered six such talks to date. Covered are provisions in the new copyright law, as well as congressional intent as detailed in the report accompanying the revision bill.

Dealers Must Adjust

Continued from page 6

Records feel it was a mistake for RCA to raise the price across the board. It sees a joint justification for the increase on older titles, and prognosticates that Red Seal catalog sales will drop. Much better, he says, if the old price could have been retained on catalog titles, and the higher price limited to new and special titles.

Levine Records In Philadelphia

NEW YORK It's been years since any conductor other than Eugene Ormandy mounted the podium to record the Philadelphia Orchestra, but last week Julius Levine directed the orchestra in a pair of works for RCA Records.

Levine, music director of the Metropolitan Opera, led the Philadelphia in tapings of Mahler's Fifth Symphony and Schumann's Second Symphony. The Mahler is a continuation of the conductor's projected complete cycle of the composer's symphonies, in which dealings with the Chicago and London Symphony Orchestras have already appeared.

Other than Ormandy, the only conductors to have recorded with the orchestra are Leopold Stokowski, Arturo Toscanini and Charles Munch.

New Jersey Seeks \$\$ For Arts Dates

PHILADELPHIA The New Jersey State Council on the Arts wants to bring the state's premier cultural attraction into high-traffic tourist areas this summer.

The Arts Council is seeking a subsidy to finance apparatus for the New Jersey Symphonies of the State Opera and State Ballet. Atlantic City, Asbury Park, Wildwood, Cape May, Delaware Water Gap, Waterbury Village and other recreation areas are being considered. The popular Garden State Arts Center is normally booked solid and sold out during the season. Plans are for 38 performances to be held on the road.

Concert Music Woos Shoppers

WILMINGTON Del. While shopping centers have long depended on animal acts, magic shows and barbershop quartets to attract patronage, merchants here will be counting on Saturdays and Sundays classical concerts to woo shoppers away from suburban malls to center city.

Four concerts are being scheduled with the backing of business groups and the Delaware State Arts Council. If box-office sales don't cover expenses, deficits will be made up by the backers.

Classical Notes

Continued from page 6

from Stereo Review Jan. 13 at the publication's annual record of the year celebration. Last year's recipient was Jascha Heifetz, declined to accept it. Other honorees continue to shower on musicians. On Jan. 19, Larus Maelzel, music director of the Cleveland Orchestra, picks up the Commanders' Cross of the Order of Merit of the Federal Republic of Germany at a ceremony in Cleveland. The award to Maelzel is in recognition of his contributions to the cultural life of Berlin and West Germany over the past two decades.

Unfel, the international television production company, will tape two shows with the Philadelphia Orchestra under Eugene Ormandy in June for broadcast on Public Television's Great Performances series. The sessions will be at the orchestra's home base, Philadelphia's Academy of Music. Tompkins Blair Dean, a member of the New York Opera Guild, joins the faculty of the Eastman School of Music. An early music specialist. Dean is also a noted performer in the concerto field. An assistant school for cellists headed by Mel Pissner will be held each summer in Joaze Pessoa, Brazil.

Billboard Best Selling Classical LPs

Rank	Last	Weeks	TITLE, Artist, Label & Number
1	9	6	THE CONCERT OF THE CENTURY Concertgebouw Orchestra (Amstel) Philips 6147 267 (Phonogram)
2	2	51	JEAN PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Jean Pierre Rampal (RCA Red Seal SCL 1749)
3	1	15	CARUSO: A Legendary Performer RCA Red Seal SCL 1749
4	13	69	BEEHONEY: Symphony No. 5 Vienna Philharmonic Orchestra (Kiebel) DG 2530 76 (Polygram)
5	11	10	HOUST: The Planets London Symphony Orchestra (Soli) London CSP 9
6	11	10	MASSERET: Esclamando Sutherland, National Philharmonic Orchestra (Bonyton) London OSA 1116
7	15	10	TEKHAROVSKY: The Ruckers (Complete) Concertgebouw Orchestra (Amstel) Philips 6147 267 (Phonogram)
8	16	15	GERSHWIN: Rhapsody in Blue Gershwin Columbia Jazz Band Gershwin, An American in Paris New York Philharmonic Orchestra (Thomas) Columbia M 34205
9	12	10	GERSHWIN: Porgy & Bess Charles Lane RCA CP 183
10	10	10	FAVAROTTI: O Holy Night Bolling Concerto for Clarinet, Cello and Jazz Piano Laguna RCA FRU 1409
11	4	6	CHAMPERTER: La Celi Concertgebouw Orchestra (Amstel) Philips 6147 267 (Phonogram)
12	25	6	WAGNER: Die Meistersinger Chicago Symphony Orchestra (Soli) London OSA 1513
13	14	19	VAUGHN WILLIAMS: Songs Of The Great Lakes Of The Musical Stage Morris Bolcom, Moselem H. V. (Hestia)
14	20	56	BEETHOVEN: Moonlight Sonata Angela 160 (Capitol)
15	30	6	MASSERET: Le Cal Byrne Camp Chorale & Opera New York Orchestra (Quaker) Columbia M 3421
16	5	69	FINCHER: KAROL: The Record That Made Him Famous Red One Baroque Ensemble Steinberg Chamber Orchestra (Munchner) London CS 8206
17	18	10	BEETHOVEN: 7th Symphony Vienna Philharmonic Orchestra (Kiebel) DG 2530 76 (Polygram)
18	23	19	GO FOR BAROQUE Pollard Chamber Orchestra RCA Victor AVM 1687
19	20	10	WAGNER: Die Meistersinger Vienna Philharmonic Orchestra (Soli) London OSA 1513
20	21	35	FAVAROTTI AND THE QUARTET: Music Of Two Centuries Angela 160 (Capitol)
21	25	10	CHOPIN: POLONaises Polish DG 3110 659
22	3	10	THE HOBOWITZ CONCERTS 1975-1976 RCA Red Seal SCL 1749
23	6	15	MASSERET: Les Celi Siti Milnes New Philharmonic (Maze) Angela 1382 (Capitol)
24	25	10	GERSHWIN: Porgy & Bess Eisenberg Orchestra & Chorus (Maze) London OSA 1116
25	27	60	BEEHONEY: Symphony #5 Chicago Symphony Orchestra (Soli) London CS 6930
26	27	60	BEEHONEY: NINE SYMPHONIES Chicago Symphony Orchestra (Soli) London CSP 9
27	17	15	BIZET: Carmen Eisenberg, Domingo, London Philharmonic Orchestra (Soli) London OSA 1113
28	17	15	LAZAR BERMAN PLAYS BEEHONEY Columbia M 3421
29	7	15	BRONFELDER: ARE DANCING: The Recent Sounds of Debussy New York Philharmonic (Maze) RCA Red Seal SCL 1749
30	27	60	BEEHONEY: Nine Symphonies London Philharmonic Orchestra (Hankin) Philips 6747 307 (Phonogram)
31	32	29	WATTS BY GEORGE Andre Watts Plays George Gershwin, Columbia M 3421
32	39	29	ROSSINI: Elisabetta London Symphony Orchestra (Miami) Philips 6703 067 (Phonogram)
33	38	6	LIEST: Piano Concerto No. 1 & 2 Boromeo Vienna Symphony Orchestra (Gutini) DG 2530 76 (Polygram)
34	38	6	LIEST: Piano Concerto No. 1 & 2 Boromeo Vienna Symphony Orchestra (Gutini) DG 2530 76 (Polygram)
35	34	13	LIEST: Piano Concerto No. 1 & 2 Boromeo Vienna Symphony Orchestra (Gutini) DG 2530 76 (Polygram)
36	37	6	MOZART & ROSSINI: OPERA ARIAS Von Lise, Rotterdam Philharmonic Orchestra (De Maat) Philips 6703 067 (Phonogram)
37	39	6	WAGNER: Rienzi Laguna Radio Chorus Dresden State Opera Chorus & Orchestra (Hestia) SCL 1749 (Capitol)
38	24	38	FAVAROTTI: Swan Lake London Symphony Orchestra (Preston) Angela SCL 1749
39	24	38	FAVAROTTI IN CONCERT London OSA 1116

JUST LIKE BASEBALL FARM CLUB

Small Studio & Label Fight Odds In Making Mall Splash

Warner's remote unit Soundmixers was recently at work in Dallas to record a new album by Bob Johnston with Jeff Guercio at the helm. Chet Himes, John Johnston's son, is also working on a new album. Johnston continues to work for her forthcoming album. Soundmixers is producing. Walter Johnston is producing Bill Monroe at the time. Nashville. At the time. Minot Sound, Y., owner Ron Car... engineered and mixed a... release for Chip Taylor. The third project that... worked on at Minot... Yonke Mountain Sound... Vancouver, B.C. Vaidy... a new LP. At the Mu... to Seattle, Linda Waterfall... on LP with Jim Bre... recording... anders are busy recording... under the production... Levitt. The album... after the first of the... material by Ringes at... Workshop in Oklahoma... assisted, supervised and... Mark Lindsay and... Philadelphia, has... studio in New York... ultra-modern in... automation system... Sigma engineering... manufactured by MCI in... with Allison Research... demo studio in N.Y... was named direc... L.A. where he will... the West Coast demo... did ask and pro... for Warner Bros. while...

Studio Track

By JIM McCULLAUGH

Norman was formerly with Sunbury Dunbar Music. At Media Sound, N.Y., recent projects include Van McCoy producing David Ruffin with Alan Varner at the boards; Bob James producing Maxine Fergerson with Joe Jorgensen at the controls; and Bob Crews producing himself with Michael Delugg engineering.

New Studio For New York Brill

NEW YORK—New York will soon have a major new studio with the opening of the Soundmixers studio complex at the Brill Building in February.

President of the new complex, a subsidiary of Sound One Corp., is Harry Hirsch, a veteran producer and founder of Media Sound in New York.

The facility, which is reported to cost more than \$1 million, occupies the entire second floor of the Brill Building. It includes three 24-track studios and an experimental 16-track studio. In addition it will feature a wide range of videotape screening facilities for motion picture and television commercial scoring.

Bookings Shifted

LOS ANGELES — Schedule changes have been made for two separate concerts at UCLA, one featuring Count Basie and the other starring Woody Herman and the Young Thundering Herd.

The Basie performance, originally slated for Jan. 11, has been postponed until the spring due to his ill health. A new date will be announced in February.

Herman's Feb. 3 appearance has been moved up to Jan. 29.

In both cases, tickets purchased for the original dates will be honored at the rescheduled dates.

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In 1969, British art critic John Lennon on a last-minute visit to New York City. What happened in the ensuing years when he most with awe by his own writings capably enough the provokery for expenditure of words on trivia upon his own amusing.

One questions if it is worth to know the circumstances of John and Yoko met at the Edgemoor Galleries where she was her long-tortured "long-lost" son.

"I didn't know who he was," is quoted. "And when I did, I didn't care. I mean, I was a Beatle, and I was young, and I was in a hit. He was a man."

By projecting incidents of port scores of times, Byrne comprehends the Lennon's "One Day At A Time," published by New York.

Lennon's long and arduous fight to establish himself, fighting deportation and the Delaware State Arts Council. But by now it is too late, though documented.

Fawcett skims over the Los Angeles, when he indulged in alcoholic binges, suited nightclub patrons, and aggressive behavior.

Yet for those who want more about the man and his musical life, "One Day At A Time" may well be a much better than the 1977 overexposed.

DAVID BYRNE

COPYRIGHT TALKS SET

NEW YORK A series of talks before music educator groups on fair use guidelines will take Dr. Charles Gray to some 25 states by year's end.

The noted copyright expert has been retained by the National Music Publishers Assn. and the Music Publishers Assn. in a joint effort to reach practical agreement with educators on permissible limits of photocopying print music.

Gray, a former executive secretary of the Music Educators National Conference, has delivered six such talks to date. Covered are provisions in the new copyright law, as well as congressional intent as detailed in the report accompanying the revision bill.

Dealers Mull Adjustment

Continued from page 6

Records felt it was a mistake for RCA to raise the price across the board. He sees little justification for the increase on older titles, and prognosticates that Red Seal catalog sales will drop. Much better, he says, if the old price could have been retained on catalog items, and the higher price limited to new and special titles.

Levine Records In Philadelphia

Levine Records, 192 pages, New York, \$6.95.

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Best Selling Classical LPs

Rank	LP Title	Artist	Label
1	Wagner: Die Meistersinger	Vienna Philharmonic Orchestra (Solti)	London OSA 1512
2	Parmenian and the Guitar: Music Of Two Centuries	Angel's 3053 (Capitol)	
3	Chopin: Polonaises	Polish: DGG 3300.659	
4	The Hornowitz Concerts 1975-1976	RCA Red Seal ARL 1766	
5	Masselet: Three Silks, Milnes, New Philharmonia (Mazzei)	Angel's 3832 (Capitol)	
6	Gershwin: Pop & Boss	Cleveland Orchestra & Chorus (Mazzei), London OSA 13116	
7	Bethoven: Symphony #5	Chicago Symphony Orchestra (Solti), London CS 6930	
8	Bethoven: Nine Symphonies	Chicago Symphony Orchestra (Solti), London CSF 9	
9	Bizet: Carmen	Froyens, Domingo London Philharmonic Orchestra (Solti), London OSA 13115	
10	Lazar Berman Plays Bethoven	Columbia M 34216	
11	Symphonies Are Dancing: The Newest Sounds of Debussy	Iso-Tonika, RCA Red Seal ARL 10888	
12	Bethoven: Nine Symphonies	London Philharmonic Orchestra (Harnick), Philips 6747 307	
13	Watts by George	Andre Watts Plays George Gershwin, Columbia M 34221	
14	Rossini: Elisabetta	London Symphony Orchestra (Mazzei), Philips 6703 067	
15	Liszt: Piano Concertos Nos. 1 & 2	Berman, Vienna Symphony Orchestra (Gulian), DGG 2530.770	
16	Luciano Pavarotti: The World's Favorite Tenor Aras	London OS 26384	
17	Luciano Pavarotti: Primo Tenore	London OS 26382	
18	Mozart & Rossini Opera Arias	Vin Stader, Rotterdam Philharmonic Orchestra (De Waart), Philips 3500 096	
19	Wagner: Ring	Emory Radio Chorus, Dresden State Opera Chorus & Orchestra (Harnick), Angel SCLX 3818 (Capitol)	
20	Technique: Seven Lads	London Symphony Orchestra (Preston) Angel SCLX 3834	
21	Pavarotti In Concert	London OS 26393	

Concert Music Woos Shoppers

Four concerts are being scheduled with the backing of business groups and the Delaware State Arts Council. If box-office sales don't cover expenses, deficits will be made up by the backers.

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Classical Notes

Continued from page 6

from Stereo Review Jan. 31 (the publication's annual record of the year celebration. Last year's recipient was Jascha Heifetz, who declined to accept it. Other honorees continue to shower on musicians. On Jan. 19, Lorin Maazel, music director of the Cleveland Orchestra, picks up the Commanders' Cross of the Order of Merit of the Federal Republic of Germany at a ceremony in Cleveland. The award to Maazel is in recognition of his contributions to the cultural life of Berlin and West Germany over the past two decades.

Unifil, the international television production company, will tape two shows with the Philadelphia Orchestra under Eugene Ormandy in June for broadcast on Public Television's Great Performances series. The sessions will be at the orchestra's home base, Philadelphia's Academy of Music. Turnpierre Alan Dean, a member of the New York Brass Quartet, joins the faculty of the Eastman School of Music. An early music specialist, Dean is also a noted performer on the cornetto. An international school for cellists headed by Miro Parand will be held each summer in Joao Pessoa, Brazil.

JUST LIKE BASEBALL FARM CLUB

Small Studio & Label Fight Odds in Making Nat'l Splash

By KEN FITZGERALD

VANCOUVER, Wash. The small recording studio with a count-down label has a tough row to hoe.

Take it from Gene Breeden who operates Ripcord Studio here and steps doggedly at the job of trying to get his Portland label to demonstrate good jockeys throughout the country.

"He chances?" "The odds are pretty thin," Breeden ruefully concedes. "But," he adds, "we're banging in here and one of these days we're going to push the Portland label into the major league."

Breeden's optimism stems from the fact that records his studio has produced and distributed under the Portland label have eventually made the major charts. Hits originating at Ripcord have been taken on lease by both Capitol and Warner Bros. and have made names for themselves in the big time.

"The small studio that produces consistently good product and is fortunate enough to develop a working relationship with some well known acts can get the major companies interested," Breeden says. The minor league studio, he adds, plays much the same role as a farm club in professional baseball. "We develop the talent," he observes, "and the big boys buy it."

One of Breeden's major successes along this route has been with the studio's country singer special series. Several Simpson hits originated on the Portland label.

Another veteran star, Rose Maddox, is enjoying an upsurge in popularity despite the fact that she's still on the Portland label.

"We're able to push Maddox on our own label because a major distributor, Crescendo, is interested in the star and promotes her," Breeden says. But this is unusual, he admits. Major distributors aren't interested in lesser names and that's why the small studio finds it almost impossible to crack the market. "It's just a matter of economics," he notes.

"Probably 98% of the minor labels are unprofitable and the distributor can't be bothered with stocking them," he says.

Being a small frog in a big pond, however, doesn't bother Breeden. He's invested over \$150,000 in Ripcord and is planning further expansion.

Recently installed equipment include an El-Tech console as well as an Ampex MM-1000 16-track. Also utilized are Ampex 8-tracks, Crown amplifiers, JBL and Altec monitors.

Breeden purchased the studio three years ago and much of the new equipment has been added in the past year of his modernization program. The studio staff numbers eight.

Portland Records, though making no appreciable dent in the national market, does make money for the studio, adds Breeden.

The studio circulates approximately 800 radio stations with a featured LP at three month intervals. The mailing list is being trimmed to the 300-400 range of target prospects, however.

"We strive to make our recordings as good as any in the top bracket and this is underscored by the hit the major companies have picked from our stable," he says. But he understands the dock jockey's dilemma.

"He has to stay on top of the listener's popularity rat race and to do that he has to depend on the hits sweeping the national charts," he notes, "don't leave much opportunity for the unsung artist or the unsupported recording studio."

Breeden feels his case in the hole is his he can produce on a lease basis for the majors. His key card in the game to date has been Red Simpson whose first Capitol record "Roll Truck, Roll," jumped to 28 on the national charts and has all of his songs produced at Ripcord.

Due to divers of national recognition, the studio's reputation has gotten around, especially among aspiring artists, and Breeden feels he has no dearth of talent in his area to draw on.

Because he feels his reputation depends on maintaining a better than average standard of production, however, he is extremely selective almost to the point of exclusion. He does a lot of custom recording for clients, but few of them ever make Portland Records.

The going may be rough at times but the Ripcord owner believes that there is a place for the small recording studio in today's music world.

"The trends in country music, of course," he observes, "are set in Nashville and we're a long way from Nashville. But on the other hand, we don't have the overhead the major studios have and we never let down our promotion efforts. By striving for quality equal to the best being put out by the major labels, we're going to crack through now and then, and every time we do, we move one step further up the ladder."

Malcolm Harper's remote unit ReelSound Recording was recently at the Cotton Bowl in Dallas to record Michael Murphy. Bob Johnston was producing with Jeff Gaurico at the console and Chet Himes, John Ingle and Malcolm Harper assisting. MC's Tanya Tucker continues to overdub vocals for her forthcoming LP at Sound Shop, Nashville. Jerry Crutchfield is producing. Walter Haynes is producing Bill Monroe at Bradley's Barn, Nashville. At newly remodeled Minot Sound, White Plains, N.Y., owner Ron Carran has just engineered and mixed a new album release for Chip Taylor. This makes the third project that Taylor has worked on at Minot.

At the Little Mountain Sound Company, Vancouver, B.C., Vaidy completed a new LP. At the Music Farm, Seattle, Linda Waterfall wrapped up an LP with Jim Breudon producing.

The Crusaders are busy recording new material for their next LP for ABC Studios under the production eye of Stewart Levine. The album should be out after the first of the year.

An album of material by Ringes at Producers Workshop in Oklahoma City was completed, supervised and produced by Mark Lindsay and Terry Melcher.

Signa Sound, Philadelphia, has opened a new studio in New York. The facilities are ultra-modern including a digital automation system developed by the Signa engineering staff and manufactured by MCI in collaboration with Allison Research in Nashville.

Bill Ratkiewicz was named director of Chappell demo studio in N.Y. and Jim Ed Norman was named director of writer/artist development for Chappell in L.A. where he will be in charge of the West Coast demo studio. Ratkiewicz did akit and production work for Warner Bros. while

Norman was formerly with Sunbury Dunbar Music. At Media Sound, N.Y., recent projects include Van McCoy producing David Ruffin with Alan Varner at the boards; Bob James producing Maynard Ferguson with Joe Jorgensen at the controls; and Bob Crewe producing himself with Michael DeLugg engineering.

New Studio For New York Brill

NEW YORK New York will soon have a major new studio with the opening of the Soundmix studio complex at the Brill Building in February.

President of the new complex, a subsidiary of Sound One Corp. is Harry Hirsch, a veteran producer and founder of Media Sound in New York.

The facility, which is reported to cost more than \$1 million, occupies the entire second floor of the Brill Building. It includes three 24-track studios and an experimental 16-track studio. In addition it will feature a wide range of videotape screening facilities for motion picture and television commercial scoring.

Bookings Shifted

LOS ANGELES — Schedule changes have been made for two separate concerts at UCLA, one featuring Count Basie and the other starring Woody Herman and the Young Thundering Herd.

The Basie performance, originally slated for Jan. 11, has been postponed until the spring due to his ill health. A new date will be announced in February.

Herman's Feb. 3 appearance has been moved up to Jan. 29. In both cases, tickets purchased for the original dates will be honored at the rescheduled dates.

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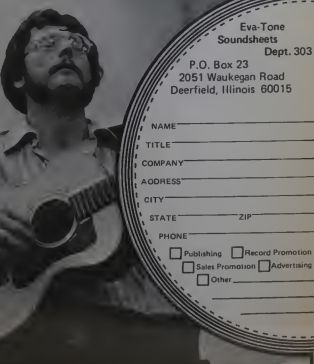
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L. A. Area Room Hits With Rock-Big Band Billing

LOS ANGELES—Golden West Ballroom, 1,500-capacity hall at Norwalk in nearby Orange County, has been successfully running recording artists and local rock groups along with a schedule which devotes five nights weekly to big band dancing for the older set.

Thundays and Sundays are the regular rock nights with \$3 admission. Strong local bands get paid about \$200 and often draw turn-away crowds, according to promoter Dan Tickenoff of Star West Productions.

The local rock bills have two acts playing two 45-minute sets each and draw particularly well during the summer. Most of the room's promotion is done via mailing lists and flyers.

Tickenoff stresses the low-budget exposure possible to record acts at the Golden West. Among the acts on labels that have played the room are the Tubes, Journey, the Runaways,

UFO, Savoy Brown, Spirit, John Mayall and Point Blank.

Tickenoff has been operating shows in the 14-year-old ballroom for eight years.

Anka On ABC-TV

LOS ANGELES—Paul Anka will appear in his first network television special set to air on ABC in April. The one-hour musical and variety show will be jointly sponsored by Dr. Pepper and Eastman Kodak, marking the latter firm's return to sponsoring TV specials after an absence of several years.

Rosenman Signs

LOS ANGELES—Composer Leonard Rosenman, who has scored music for the films "Bound For Glory" and "Barry Lyndon," has been signed to compose and conduct the score for the First Artists' film version of "An Enemy Of The People." Henrik Ibsen's stage classic

San Juan Lures Back Big Names

By LORRAINE BLASOR

SAN JUAN—Big musical stars are finding their way back into town and, after a two-year hiatus, the local entertainment scene is all the better for it.

"The time is ripe to bring the big names back to Puerto Rico. Either that, or we're going to lose our shirts," says a spokesman for the Condado Holiday Inn.

For starters, the Holiday Inn has presented singer Diabhan Carroll. She will be followed by Cal Caloway, Chita Rivera, Trini Lopez, the Supremes, Stuart Vaughan, Nancy Wilson, Enro Stuart, the Mills Brothers, and Billy Eckstine. These artists will be appearing through March 26.

At the Americana the lineup includes Abbie Hane, Chubby Checker, the Platters and Vic Damone.

The Hilton Hotel, a showcase for Puerto Rican and Latin American artists, will include among its entertainment this year such names as Maureen McGovern, Al Martino, Tony Santoler and Ralph Young, the Styloz, Blood, Sweat and Tears, Freda Payne, and Gino Vannelli.

Food Firm Into Music Specialty For Television

NEW YORK—The Best Foods division of CPC International will sponsor a series of 10-hour long "Best Foods Concert Specials" in leading U.S. television markets this year.

Acts to be starred in the MOR-oriented series include Al Martino, Dionne Warwick, Ferrante & Teicher, Joe Lefkowitz, Neil Sedaka, Pat Boone & Family, Anne Murray and Roger Whittaker.

The specials will be produced by Rhodes Productions and to be distributed via a "tape network" to stations in 25 major markets including New York, Los Angeles, San Francisco, Boston, and others. The stations cover about 60% of all U.S. households.

Strong ratings for last year's series and an enthusiastic response from food retailers and chains prompted the Best Foods' decision to again sponsor the special.

Forum Grosses Up

LOS ANGELES—Final audits show that Wolf & Rinnell's seven December concerts at the 18,700-seat Forum here grossed more than \$800,000, setting a one-month revenue record for both the promoters and the facility.

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PLAYING 45 MARKS Chicago To Tour Europe By Train

By NAT FREEDLAND

LOS ANGELES—In what is believed to be the first rock tour of Continental Europe ever undertaken by train, Chicago will play 45 markets starting Saturday (22) through March 4.

The group will travel between cities in a chartered first-class railrocar with its own private dining car attached.

The 26 members of the sound and light crew will travel in a special bus in convoy with three 40-foot trailer trucks carrying 50,000 pounds of equipment. The equipment was airfreighted to England this week where Chicago starts the tour with seven U.K. concerts.

While on tour, Chicago will be recording live shows in England, France and Holland plus taping television specials in England, France and Germany.

The group's No. 1 single, "If You Leave Me Now," has topped the charts throughout Europe, selling 800,000 units in England alone. The albums "Chicago's Greatest Hits" and "Chicago X" have also been the group's biggest sellers in these markets.

"Chicago has never been accepted in America until this single and the latest albums," says Larry Fitzgerald, president of Columbia Management which handles the group.

The boys and Columbia Records agreed that now was the time for our big push in this market."

This 45-show tour is the highest schedule that Chicago has under-

taken in several years. Usually goes out for no more than 25 concerts in a row.

Tickets for the Chicago dates have been sold in some of the upper income venues for 10 days and touring is already 80% sold out, with additional shows likely to be added in several cities, says Dick Duray, Chicago's international division manager who coordinated the travel plans.

"Winter flying in Europe is unreliable," says Duray. "I'm surprised nobody has done a whistle stop train tour of Europe before. The European railroads depend all in the center of the cities and in stops on the tours are only 400 or miles apart."

Most of the hauls Chicago will be playing are 1,000-5,000. The tour is the group's fifth tour of Europe since 1969, and when it returns it will be giving recording an album for summer release.

Talent In Action

GLADYS KNIGHT & THE PIPS

Aladdin Hotel, Las Vegas

After a year's absence from performing have a baby and make the move. From Dreams, Grammy award winner Knight turned to concert appearances for two years and now New Year's Eve and day at the Aladdin Theatre For The Performing Arts.

The light and, 30-minute show highlights Knight's stylish, soulful talents in a 15-song program which was highly influenced by the retired comedian. Pips are brother Melvin, Edward Paltan and William Gust.

The opening melodies: soul rocker "How Do You Say I Don't Love You" and Rare Earth's "Just Want To Celebrate," merged into one of the group's new single songs, "I Feel A Song" which set the blues rock mood for the evening. Quoted ballad, "So Sad" from Pops Drama showcased Miss Knight's expressive vocalizing along with lines as well as harder rock number.

Nicely solidified by ending to stage white suits with small yellow lights, the quartet moved into past hits territory with Curtis Mayfield's "On And On" from the movie "Claudine," initiating rhythmic accompaniment of the stage set lighting. First recording effort, "Every Beat Of My Heart" (1981) was next, followed by "The Love Train" by Gladys Knight & The Pips.

Next, "Best Thing That Ever Happened" (1981) was next, followed by "The Love Train" by Gladys Knight & The Pips.

Both the Pips and Gladys worked well together on the group's choreography during the dances, emphasizing the rhythmic, off-beat rhythms of Midnight Train To Georgia. The Pips solo spot, "Street Brothers," was adequately preceded a second solo effort by Gladys on "Georgia." Try To Remember The Way We Were. The duet by Gladys and the Pips was a range, was magical in Knight's hands with a wide vocal range of sounds.

A 12-piece orchestra joined the 12-piece musical package with conductor drummer Al Thompson, guitarist Jerry Patterson and Neil Brown on bass. Prior to imagination the group's platinum hit, brother Melvin's "Just Want To Celebrate" in his first performance to outdoor sister Gladys, blending humor with the serious part of the performance.

HARVOLD SEAR.

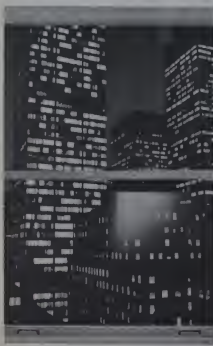
GRAHAM CENTRAL STATION

MOTHER'S FINEST

Avers Fisher Hall, New York

Madison-based Larry Graham leads small but volatile audience on its feet for 30 minutes of high-powered funk. Graham and his group entered the stage like a marching band platoon.

(Continued on Page 11)



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7

ROCK AND ROLL OVER. KISS, Casablanca.

Producer: Eddie Kramer.

The latest KISS steamroller. Released in November 1976. Over 1½ million albums sold to date.



8

THE ORIGINALS. KISS, Casablanca.

Producers of KISS and HOTTER THAN HELL: Kenny Kerner and Ritchie Wise. Producers of DRESSED TO KILL: Neil Bogart and KISS.



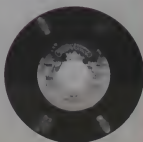
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A special three-album limited edition of the early KISS releases. Collectors history book of the KISS beginnings included. The entire edition of 250,000 three-record sets SOLD OUT overnight.

BETH. KISS, Casablanca.

Producer: Bob Ezrin.

The ballad that crossed the age barrier with its universal appeal. The hit single that topped the charts and sold over 1 million copies.



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HARD LUCK WOMAN. KISS, Casablanca.

Producer: Eddie Kramer.

The first KISS hit single from the *Rock & Roll Over* album. To see how it's doing, check today's charts.



STARZ. STARZ, Capitol.

Producer: Jack Douglas.

This exciting first album has received worldwide critical acclaim. Critics have been behind them from the beginning.



RED HOT. STARZ, Capitol.

Producer: Jack Douglas.

STARZ album #2. Scheduled for March release. Because of their strong live performance, STARZ has gathered an impressive following. Look for this album to explode.



PIPER. PIPER, A & M.

Producers: John Anthony and Eddie Kramer.

Watch for Piper. Their debut album is on its way to the stores! PIPER's first American tour begins next month.



TOBY BEAU. TOBY BEAU.

In production.



BATTLE AGAINST CLUBS

AFM Locals Look For Joint Activity

Continued from page 3

As Congress lashed out at discotheques, calling them "a dangerous and growing fad" which threatens the employment prospects of its members (Billboard Jan. 15, 1976), in taking discotheques to task, Vince Di Bari, the Local's vice president, lamented that the growing

popularity of recorded music, as a less expensive alternative to hiring live bands is beginning to take a troublesome toll among Local 47 musicians.

Last November, AFM Local in Denver announced a plan to picket the 40-plus discotheques in the area until an agreement was reached that would assure unemployed musicians some "live" work in discotheques.

At that time the Local's president, Tasso Harris said, "The union is trying to bring to the attention of the public the fact that discos have become serious intrusions into the ability of musicians to earn a living" (Billboard Nov. 13, 1976).

However, in spite of the outcry of the Locals, the parent body of the AFM has no immediate plans to intervene in the conflict, although sources close to the organization disclose that the situation is being closely monitored.

According to one AFM official, the problem at this time is best dealt with on a local level, and so far some locals have reached working agreements with their area discos.

However, the parent body stresses that it is asked to intervene in the problem, it will, and at that time will nudge a plan of AFM action.

Gay Club In Philly

PHILADELPHIA The newest discotheque in the midtown Philadelphia area is the Second Story club, a private membership room geared to male, gay clients. The room, which opened last week seven weeks ahead of schedule, can accommodate 1,000 patrons, and has an admission charge and a membership fee of \$100.

The Second Story club features a 2,000 watt sound system, 48 speakers created by Alex Rosner Custom Sound Co., New York. Its lighting and decor were created by Donald Carucci, also of Rosner Sound.

Also in Philadelphia, Trouble discotheque in the Sheraton-Village Forge Hotel has been taken over by Bob Kephart. The poolside club features an indoor swimming pool that will be used for the staging of special disco "splash" parties, and Hawaiian-type luaus. It will operate Wednesdays through Saturdays, and Mitch Ryder is the deejay.

Disco Mix

By TOM MOULTON

NEW YORK — "Lobster" by Loretta Holloway is the first LP released on the new New Haven record label. Harris is a veteran Philadelpha producer, and his label is being distributed by Salsoul Records. There are three strong cuts on "Lobster," among them "Rage," which features a strong Philadelpha sound with sound phasing done on cymbals to create a pulsing in and out movement.

"Lobster" also has a nice break which allows the listener to float down then ramp out "Dreamin'" the B side of Holloway's current hit, is much longer on the album and is clearly getting the most exposure. "Rage" is the fastest of the three, and like the others is very melodic.

It also features a short and effective rhythm break featuring congas. Locally, Holloway is one of the strongest soul singers around today, and this album emphasizes that fact.

CTI Records has released the debut album by Salsoul's self-contained group of six men and a woman. The group offers a blend of soul/rock music with strong progressive jazz overtones. This is an unusually strong debut album, and it would be an understatement to say that the group has it all together. Among the strong and unique cuts on the album are "Wake Up Your Mind" which is the most commercial and will probably be the single.

The album features a strong New York sound with the Octet-style of bass and synthesizer playing the same line. Here is a quirky tune that at times embodies some of the qualities of Sly & the Family Stone, along with some of the classiness of the Blackbyrds.

Also on the Salsoul album is "We Got A Way" which features Pauline Wilson a singer with a polished, soulful style. Her lead vocal on this song is rhythmic, melodic, soulful and exciting with its lightness of sound. The momentum is maintained throughout by interesting changes in the harmonies.

"You Gotta Be Well To Lose" is uplifting and features a clever vocal arrangement. It represents a rare and sophisticated blend of soul, funk, and rock. The album has a lot of momentum to its residents at the end. Again, here is an atypical recording that is fresh and different. Most of the arrangements are by Stewart with strong production by Harvey Mason.

Colleen Records, distributed by Atlantic Records, has acquired the distribution rights for Germany. The album was recorded in England using studio musicians and vocalists. It is originally released in France by Minitel Records. The record combines the sound of Barry White with the German sound. "Love In C Minor" is the title song and also the single. Cat II has suggestive lyrics, accompanied by sensuous groans and screams. The melody is appealing and accompanied by a throbbing bass. It is all supported by the title track for about 16 minutes and fills all of side A.

On side B, "Black Is Black" (the 16 minutes love tune) from the early 1960s, has been resampled with the vocals by the vocalists. The album has the same kind of sound with that famous "TSOP" quality to it. The label is trying to lure the album out ahead of its scheduled February release.

The Fatback Band will have a new single out this week. Titled "Double Outch" the tune is all about a new dance. It is funky with a nice commercial hook that encourages listener to sing along. The record is on the Spring label.

Columbia Records has released a single—"Gonna Fly Now (Theme From 'E.T.')"—from the forthcoming album by Marvin Hargrove titled "Conquistador." This is an appealing, melodic, and well produced song. There is a short but effective conga and horn break, and the tune sounds like it could have been taken from his last album.

Lollipop Records, a subsidiary of Phonogram in Germany, has released two LPs in Germany. They are "Sweet Blindness" by Claude Braxton and "Lookin' For Action" by Roma Jones. There are three strong cuts on "Sweet Blindness." They are "Sweet Blindness," "My Man A Girl Like Me" and "Love For The Sake Of Love."

"Sweet Blindness" has a Donna Summer style to it, with Barry letting out a screech at the strong verse. There are several good breaks that make the record even more exciting. "Why Must A Girl Like Me" a big disco hit in Canada, is pop soulful and commercial.

It includes several handclapping breaks, as well as a break with vibes. Overall the tune has a

(Continued on page 30)

Out Of Town Music Tryout Before Calif. Club Opens

Continued from page 1

Arue Shave. Benny Goodman and Duke Ellington.

A segment of the playlist will feature hits from the past and will highlight such 1950s and 1960s acts as the Beatles, Elvis Presley, Bobby Darin, Chubby Checker, B.J. Thomas and the Monkees.

"So far," says Scott, "we have had positive response to the planned format, and at this time it seems like we will take it into the new club with some minor modifications."

Crystal T's policy will also include an on the job audience response rating by Scott, a minimum of three plays on a new release, and regular audience surveys to monitor preferences for the widely varied music formats that will be on the playlist.

Crystal T's is owned by Atlas hotels, and is located in the firm's Top & Counter hotel and convention center in Mission Valley, San Diego.

The discotheque can accom-

modate close to 300 patrons, with another 130 in the dining area, a dance floor covers a 1,200 square foot area, its sound system is said to be state-of-the-art. Superlux was installed at a cost of more than \$50,000.

The club will be managed by Bill Fricker, who managed Bobby McCreely's for more than eight years and has been credited with the success of many of the chain's rooms. He will be joined by Chico Brien, a former manager, also an employee of Bobby's.

Crystal T's is being geared to be affluent, sophisticated clientele, varied ages and musical tastes, and its playlist and decor will reflect this. The club has already sent out all the major record labels outlining its plan, and selecting their cooperation for the project. It will be open seven days a week with disco dancing from 6 p.m. to 2 a.m. Live music will be served from 11:30 a.m. and dinner from 6 p.m.

Light Supplier Recruiting Retail To Carry Products

NEW YORK Capitol Stage Lighting, one of the nation's leading suppliers of disco lights, has stocked up some \$385,000 worth of inventory and is in the process of recruiting music store operators nationwide to carry its products.

According to Jack Ransom, president for Capitol Lights, the firm is also looking for line distributors to handle more than 300 theatrical equipment distributors and is mounting an intensive training program to orient its distributors and retailers in the art of successfully selling to the disco industry.

Most of the training programs are being conducted on a regional basis, but Capitol Stage Lighting is also flying some of its key distributors into New York for special training at the firm's specially equipped demonstration discotheque in mid-Manhattan.

According to Ransom, the company has also signed exclusive U.S. distribution pacts with such British-based disco equipment suppliers as Pulsar, Optoniks and Lightomatic.

The Capitol executive explains that in the few short months since the Billboard disco convention, business has escalated to the point where his firm is outfitting between two and three clubs a week, and is

acting as consultant in many more. "We are also working closely with established consulting companies on smaller jobs which we are turning over to ourselves," says Ransom.

The firm has also begun offering wireless video systems in its disco packages. The equipment includes a portable video camera, a video monitor, and a video recorder. Ransom explains that video is increasing in demand in more avant-garde clubs.

Pasta House Switch

LOS ANGELES—The Pasta House, East Los Angeles boite opened by Rudy Lopez, has converted to disco, with plans to include frequent short stays by name Latin talent.

Pat Hernandez of the 25-year-old entertainment site says it intends to use acts like Cat Tjader, Willie Bobo and others on a bi-weekly basis, preferably weekends.

The 300-capacity club will operate as a disco from 8 p.m. to 2 a.m. Mike Smith of Smith Sound, Alhambra, Calif., installed a \$3,000 lighting system and the audio system includes Electro-Voice Century IV speakers, Phase Linear 7008 amplifier, Meteor Clubman II mixer, Tappo 2200 equalizer and Thorens TD 16 turntables.

Poison Apples Live

CHICAGO—Live music has gained a toehold in the Poison Apple discos here. The Apples in suburban Park Forest, South and Chicago Ridge are developing one evening monthly concert appearances, with acts booked consecutive nights at the two clubs.

The Apples host Aliotta, Harmony & Jeremiah, a popular soul-oriented trio based in Chicago. Dec. 26 and 27.

A Poison Apple spokesman says block booking of acts for consecutive performances at all eight Poison Apples in the area is under consideration. Bookings for the club are being handled here by independent promoter Ron Sales.

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Disco Mix

Continued from page 78

strong hookline. "Love For The Sake Of Love" is slower and mostly instrumental. It starts off with rhythm and builds up to the strings at which point Barry begins whispering sensual lyrics. The tune then ends with a strong melody. This could well turn out to be the strongest cut on the album.

Ronnie James' "Lookin' For Action" has two good cuts: they are "Soul Sister" and "Satin Sheets." "Soul Sister" is reminiscent of Jesse Green's "Nice & Slow." It features the same kind of moody hook coupled with a nice, bouncy rhythm.

"Satin Sheets" is similar with a slightly more mellow approach to its vocals. Out In The Streets Again also has potential. It is faster, more pop-sounding and features some nice

esting sound effects. These songs are an edited with perfection for dancing on the A side of the album.

Both albums were recorded at Musican Studios, Germany, and both have a distinctly German sound. Both were arranged by Jurg Evers with production by Jurgen Nordwiesch.

Matin Records, distributed by IK, is releasing a 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk by Silver Blue. The record, titled "We Got Love On Our Side," is uptempo and incorporates a lot of qualities of the Philadelphia sound including a female chorus and a sax solo.

The record has a strong commercial hook played by the fluter. There are also two strong beats featuring organ and a female chorus. Woodwinds on the record are played by Hubert Lines. The song was arranged by Claire Catelet and produced by Catelet and Jori Damaid.



SUCCESS STORY—Ted Fass, the country's only known blind disco deejay, (in picture at right) spins the platters at Queen's Litho disco Christmas party, as wife Gail looks on. In left picture, revellers bump and grind to Fass' music. Since Fass was first introduced to the disco world through Billboard's pages last year, the young disco operator has been inundated with job offers. He now owns two vehicles, two sets of mobile disco equipment complete with light show, and employs a staff of three.

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INAUGURAL 'HUSTLE'

NEW YORK There will be disco dancing at the inauguration hall for President Carter on Jan. 20. In the first ever disco show at a presidential inauguration, the Portable Peach mobile disco outfit of Scott Woodside & Barry Chase of Atlanta, will travel to Washington for the ceremonies at the invitation of the Carter fund raising committee.

In addition to disco dancing, the show will also feature two disco dancers in peanut costumes dancing to the music of the Bicentennial Disco Mix released last year by Private Stock Records.

Atlanta's Portable Peach Operation Acquired By Kansas City Disco Firm

NEW YORK Disco Party of Kansas City, a subsidiary of National Auto Sound, Inc., has acquired Portable Peach mobile disco of Atlanta as part of a major expansion plan that has already netted the firm other mobile disco properties in Chicago and Atlanta.

Until its acquisition by Disco Party, Portable Peach was owned

and operated by Scott Woodside and Barry Chase, two Atlanta entrepreneurs who started the business 15 months ago along with a number of other disco-oriented operations.

Under terms of the acquisition agreement, Woodside and Chase will maintain autonomy in the running of Portable Peach. The system's credits include parties for President Carter's pre-election "waste stops" campaign, his victory party, and his inauguration ball.

National Auto Sound and Disco Party of Kansas City are owned by William Maas who also heads International Entertainment Systems, a major supplier of audio, lighting and video systems used in the design and installation of permanent discotheques. The firm has offices in Chicago, Houston, Kansas City and Atlanta. It has also begun designing its own mobile systems for Disco Party using components from Cerwin Vega and QRR.

Explaining his company's decision to enter the mobile disco business, Carl Gailer, head of National Auto Sound, says the move was made following an in-depth study of the business. Results of this study showed there was room for professionally run mobile disco systems, separate from the "suicide" operations created to fill the void for inexpensive home disco parties that would be unprofitable for Disco Party to handle.

All Disco Party portable disco systems include light show complete with mirror ball, strobe, three colored canned spotlights situated on four large stands located in each corner of the dance floor area. Complete systems are rented at fees ranging from \$175 to \$500 per evening depending on the sophistication of the system.

Galler stresses that Disco Party is not a franchise, and that the operation will also sell equipment to interested parties, and furnish its knowledge of the business, literature, and promotions free of charge.

Says Gailer: "We believe the discotheque industry is still in its infancy, and will continue and grow and prosper only if top caliber, legitimate business people enter and help establish the market. This is our intention."

Detroit Club Aids City's School Kids

NEW YORK A Detroit discotheque called Trouble is staging a series of benefit shows to aid area schools that have suffered cutbacks of such extracurricular programs in sports and music because of the city's fiscal problems.

The benefits are a joint effort of Bill Raasch, the club's owner, James Nolen, its disk jockey, and Paul Rave-Childs. They were inspired by Billboard's second disco convention held here last September.

They are being supported by many Detroit radio stations including WDRQ-AM, which has been promoting the shows without charge.

The first benefit was held over the Christmas holidays, and according to Nolen, netted more than \$2,500 for school programs. Encouraged by the success of that first venture, Raasch, Nolen and Rave-Childs are in the process of putting together a number of other benefit packages, to help other troubled schools in and around Detroit.

Although the program has the blessing of the city fathers, there is no public assistance. On the specific nights that are set aside for benefits all profits after overhead expenses are met, go to the school fund.

The club has a capacity of about 1,000 people and charges a \$2 admission. Bar receipts go to the Shenton Motor Inn, in whose facilities the club is housed.

According to Nolen, the benefit program is also helping Trouble, which is already enjoying popularity as one of the most successful discotheques in the area. "People like about what we are trying to do, and they are giving us their full support," says Nolen.

Nolen also attributes part of the club's success to the fact that it programs its music from Billboard's disco charts, while other clubs in the area depend largely on radio playlists for programming.

Trouble is also said to have one of the finest sound systems in the Detroit area. It includes a Marantz Model 2500 amplifier, Cerwin Vega speakers and Dual turntables. At present the club is open for business three days a week—Wednesdays, Fridays and Saturdays, but because of the inclement weather, an expanded operating schedule starting Thursdays and Sundays is contemplated.

Free Listing

In the 1977 Billboard International Disco Sourcebook

Major categories to be included are:

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Joe Cayre, Dick Aaher, Claudia de Colombia—Caytronics produced concert, Madison Square Garden, October, 1975. President, CBS International



Marco Antonio Muniz, Joe Cayre, Camilo Sesto—Caytronics Concert, Puerto Rico



Bob Semmar, RCA Records International, Division Vice-President. Joe Cayre, Caytronics—RCA Press Party, N. Y. C.



Addito Pino, Joe Cayre, Bob Semmar, RCA Records International, Division Vice-President—RCA Latin American Convention, Caracas, Venezuela



Roberto Carlos, Joe Cayre—Press Party, New York City



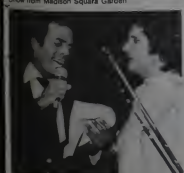
Raul Velasco, Joe Cayre, Marcos Lizaro—Televised Show from Madison Square Garden



Roberto Carlos, Pedro Vargas—In Concert



Joe Cayre, Amulito Del Gado—Marachi, Mexico Press party in advance of concert



Julio Iglesias, Roberto Carlos—At Caytronics Sponsored Concert



Caytronics Scholarship Award Given At NARM Convention



Joe Cayre, Ramon Segura of Anloia, Spain signing licensee contracts



Joe Cain, Ruth Fernandez, Senator of Puerto Rico, Joe Cayre During Caytronics Concert



Joe Cayre with Trio Los Panchos at Caytronics Concert

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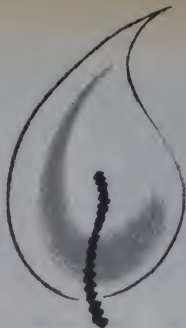
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Located at 653 Tenth Avenue, C. D. D. is headed by Fernando Iglesias, Sr., branch manager, and Fernando Iglesias, Jr., sales manager. This is a completely modern distribution facility serving the New York, New Jersey area, and the north-eastern seaboard from Washington to Boston, with both Latin and American product. The warehouse employs twenty-one, including sales and promotion personnel. The New York branch is a two-faceted operation, consisting of Caytronics Distributors housed on the second floor of the Caytronics building, operating as a tape service facility supplying Caytronics' other branches throughout the country with tapes.

CAYRE DISTRIBUTORS OF TEXAS, INCORPORATED

One of the newest of the Caytronics branches, located at 722 San Pedro in San Antonio, this office has been open for only three years, but its complete inventory and services make it one of the most successful in spite of its young age. Charles McDonald, the branch manager, comes to Caytronics with a broad background of over fifteen years in the Latin field.

CAYRE DISTRIBUTORS OF FLORIDA, INCORPORATED

Located at 10002 N. W. 80th Avenue in Rialeah Gardens, Cayre Distributors of Florida has been headed by branch manager Raul Lemas for the past three years. Prior to that, Lemas has been in the record business both as wholesaler and retailer for ten years. The Miami branch employs six and services the South with a complete inventory of Latin as well as American product.



Right:
Raul Lemas in his office.

Below:
Manuel Aranda, Eusebio Carbol, Raul Lemas
and Jose Mora in the warehouse at Cayre
Distributors of Florida.



Entrance to Cayre Distributors of Texas.



Staff, outside the Caytronics Corporation warehouse in San Antonio.



Charles McDonald, branch/sales manager
of Cayre Distributors of Texas.



Caytronics, "The Latin Music Company" distribution office in Rialeah Gardens, with staff members: Raul Lemas, branch manager; Jose Mora, Manuel Aranda, Eusebio Carbol.

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CAYTRONICS' FIRST 10 YEARS:

During Caytronics' first ten years, they were reputed to be the prime source for the largest and best-selling international Latin catalogues, through exclusively presenting in the U.S.A., including Puerto Rico, the Latin catalogues of Columbia Records, RCA Records, Sola Eurodisc S. A., Hispavox, and as of now, portions of the Melody Mexico catalogue and various other international Latin labels and artists.

Caytronics began in March of 1966, when it originally was conceived as a company solely to import Mexican recorded product into the United States. It quickly moved into the market with such strength and increasing sales, that it was granted the exclusive rights to all of Columbia Records' Latin repertoire. Caytronics was so successful in marketing CBS' Latin product, that they began negotiations and were granted the rights to RCA's Spanish recordings, as well. It seems that Caytronics had found its specialty in being able to top and establish a market the major believe to be non-existent, or were unable to fill in terms of the needs of their established corporate sales quotas.

Major Latin hits with artists like Roberto Cerritos, Vicente Fernandez, Marco Antonio Muniz, Yolanda del Rio, Anicula Mane, Camilo Sesto, Ratael, Jever Sola and the Rio Los Panchos, increased their solidarity with the fifteen million record buying Hispanic living in this country, wanting the availability of their ethnic product within their communities. The success of Caytronics in establishing these artists in the country led to the licensing of many other Latin catalogues and artists, again, the sales of which were perhaps minuscule by corporate levels, but certainly extremely high when distributed among the proper communities to the native and natural audience.

The Caytronics family grew so extensively that the drop-shipping system originally part of CBS' arrangement no longer was sufficient, and a branch system, beginning in New York City, and quickly spreading to Los Angeles, Miami, Texas and Puerto Rico was deemed essential to cope with the increasing sales. The warehouse system was also needed to house the product supplied through negotiations with Hispavox and Ariola of Spain, now becoming an important part of the Caytronics group of labels, as well as Caytronics' own labels established for their own artists who were at this time becoming recognized as international acts among their various nationalistic communities. With the need for distribution expansion, came the necessity of a full staff of musically-knowledgeable, record-oriented, Spanish speaking promotion and salesmen to reach the dealers as well as to work with all of Caytronics' Latin artists living in or touring the United States.

In reaching to expose their artists in the brightest possible light, Caytronics, under the guidance of Joe Cayre, Stan Cayre, Lee Schapiro, Dave Kerner and Rinel Sousa, established a series of concerts bringing some of Caytronics' stars the best possible showcases in places like Madison Square Garden in New York City, and in some of the biggest and finest concert halls across the country. Lee Schapiro, vice-president of Latin operations, plays an important day-to-day part in promoting all of these projects which together manage to keep the Caytronics name and its distributors and branches throughout the country in the strongest possible position. Caytronics, the name that has lasted for ten years, is known as the prime mover and leading producer and distributor of Latin music product in the United States and Puerto Rico.

CAYTRONICS INDUSTRIES OF CALIFORNIA, INC.

Joe Ramirez comes to the position of sales manager of Cayre Industries of California with twenty-five years of record background, much of which was as the International Manager of RCA's Latin department. This branch moved to new quarters at 1830 West Olympic Boulevard in Los Angeles several months ago, making it the newest sales office on the West Coast.



Tony Cortez, promotion/sales manager; Joe Ramirez, sales manager and Mida, office manager, during a meeting at Cayre Industries of California.

CAYTRONICS DISTRIBUTING COMPANY OF PUERTO RICO

The Caytronics Distributing Company of Puerto Rico is not only Caytronics' largest distribution center, but undoubtedly the biggest record distributing company in Puerto Rico. In addition to the complete line of Caytronics' products, including Salsoul, Bethlehem, Gold Mind and Free Spirit, it also represents Disney's Latin product for Puerto Rico. The branch at Calle Cerra # 626 in Santurce, was founded in 1968, and under the joint auspices of Rinel Sousa, vice-president of public relations for Caytronics in New York City, and Lee Schapiro, vice-president of Latin operations for Caytronics in New York City. It is headed locally by branch manager Sergio Ballesteros, who has over twenty years' experience in the Latin music business, and by Ignacio Mene, sales manager, who has held this position for the last five years, before which he ran his own record stations for many years and was manager of RCA's license on the island. It is the largest and most modern record distributing facility on Puerto Rico.



BETHELEHEM JAZZ GREATS:

One of Caytronics' most ambitious projects of last year was the purchase of the pace-setting Bethlehem jazz label. It has achieved the re-establishing of this internationally famous jazz label to its former esteem and predominance within the recording industry. Under the direction of Chuck Gregory, vice-president of marketing, the label is being expanded and is continuing to release on a regular basis. Bethlehem was a pioneer in the field of contemporary music, and was responsible for launching the careers of innumerable performers, who have made significant recordings under the Bethlehem banner, and who have since gone on to represent the forefront of the international jazz scene. Aside from Francis Faye, Nina Simone and Mel Torme, some of the artists who made their earlier, and in many instances their greatest recordings for Bethlehem or have since risen to stardom with their own bands or on a solo basis were the Australian Jazz Quartet, Chris Connor, Julie London, Carmen McRae, Herbie Mann, J. J. Johnson, Karl Winding, Jonah Jones and Jack Teagarden.

Not only were the Bethlehem artists considered event-garde for their day, but the entire concept of tracking sessions "live," without the dubbing so common today, was in advance of its time. Conceived by Gus Wilder, and because of the care taken by the original producers and engineers which included the likes of Creed Taylor and Tom Dowd, these historic performances have been reissued in monoaural, and are not being rechanneled or enhanced for stereo in order to maintain the original ambience.

Also very special for its day were the cover concepts designed by Burt Goldblatt, with his inventive use of stark photographic images, setting a new trend for album cover designers, and garnering many awards in the world of graphics as well as in the music business. The label was created by a jazz devotee, with no expenses spared to maintain the highest standards for the jazz buff. These disks are a true survey of their times, and once again, with the recent explosion of jazz awareness, we feel that the forthcoming releases by jazz heavies Booker Ervin, Betty Roche, Zoot Sims, Herbie Nichols, Donald Byrd and Pepper Adams, Jimmy Knepper, Johnny Richards, Bud Freeman, Booker Little, Mel Torme, Eddie "Cleanhead" Vinson, and perhaps the first recording ever of Roland Kirk, will restore these collector's items to the sales potential warranted by their long-time unavailability. The current Bethlehem catalogue is available outside the United States through CBS Records in every country of the world.

Top Left: Partial view of front of Caytronics Distributing Company building in Puerto Rico.

Top Right: Sales manager Ignacio Mene in a meeting with his staff, Tony Cortez and Mike Gonzalez.

Bottom Left: Branch manager Sergio Ballesteros meeting with Ignacio Mene.

Bottom Right: Sergio Ballesteros in discussion with staff member Mena Elise Candi.



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MERICANA AND THE SALSOUL SALSA: SALSOUL: THE GOLD MIND & FREE SPIRIT:

Based on New York City's extremely lucrative Latin music market, Cayronics decided about eighteen months ago to reach beyond the Hispanic "pop" sound responsible for their initial success and to sign and produce local artists in order to thoroughly compete in the multi-style field that was gaining widespread popularity. Building on Cayronics' strong foundation an expansion of the Mericana label which was used to record local performers was required. The label already contained about forty albums and was highly acclaimed for its artistic priorities. Mericana had never received the total support really needed. At the same time, Joe Cayre and his brothers Stan Cayre and Ken Cayre wanted a new label with a youthful image as the basis for a revolutionary style that was wished to be part of. The Salsoul-Salsa label was conceived. Salsoul, originating from salsa, the kind of music, and soul. The combination was to emphasize the fact that we did not want the public to think of Salsoul as being in the disco "45" "pop" vein, as is true of our Salsoul label. The music to be released would be the gritty-gritty heart and Soul of Salsa. Thus opened up the definition between the Mericana label which, with a trimmed roster, became the home for all of our local product, excluding the salsa sound of salsa, which was to be the nucleus of the Salsoul-Salsa label.

Allocating a rather large budget, and through the attainment Rene Lopez, one of the most talented and authoritative salsa experts in the world, we decided to produce a new sound by combining the best available musicians and new recordings of salsa roots. This resulted in a two-record set called "Concepts in Unity" and this was the beginning of the Grupo Folcórico Experimental. Nuevayork which proved to be the most innovative element which was successfully launched the new label. Upon release the record and the group were an instant smash and the album made the top ten of all the Latin charts and remained there for over twenty weeks, an unusual feat for any ethnic recording. Word of mouth was rapid and universal acclaim through press and radio created an audience for their second album, "Lo Dice Todo," which was just released. The group, along with other Salsoul-Salsa artists will be appearing live in concert at Avery Fisher Hall in New York City in February as part of an evening Cayronics is putting together in cooperation with famed impresario Sid Bernstein to showcase the finest of our contemporary New York salsa artists. Based on the historic success of Grupo Folcórico Experimental Nuevayork's first album, we are releasing Rene Lopez and his long-time colleague, friend and co-producer, Andy Kaufman, the opportunity to devote full-time managing the Salsoul-Salsa version, which they readily accepted. Knowing that these two talents are not at all new to the Latin music community, we are reaching with our artists and researching new projects, we can be certain that this Salsoul-Salsa label currently has the potential and the most important salsa talents ever assembled on any one label. Rene Lopez, the most talented of the group, has brought us a group called Libre, a Latin band containing two of New York's all-time greats, Manny Quintero and Andy Gonzalez as its leaders. Libre was originally part of Eddie Palmieri's rhythm section, and their first album, "Con Salsa Ya Con Ritmo," has just been released, but pre-orders indicate that the album and the group will have a tremendous influence on salsa music, not only in New York, but possibly throughout the world. Libre will be making its "live" performing debut at Avery Fisher Hall next month.

In expanding the Mericana label, we sought one of the finest producer-arrangers in the world of Latin music, Joe Cein, and offered him label responsibility. The New York market is established in Latin Salsoul as well as salsa, so the Mericana label progressed based on that information. We signed and recorded Raul Marrero, whose initial recording for us was "Oua to Sape, Oua to Sape," which became an instant smash. Bobby Capo came to us to record and his first achievement also proved to be a hit, "El Camaleón," both of which were released. We also have a current album which is charted, and one of the leading Latin songwriters, arrangers and performers, Javier Vazquez, joined the roster. Roberto Torres has been with us for over four years now and his hit, "El Camaleón," both of which were released. There was no doubt the longest running number one hit record of any Hispanic artist in the last 10 years. Ray Roy is developing a career as a result of three albums and Chocolate Armenteros, who is back in the studio working on his third album, is without question the finest salsa trumpeter performing in the world today. Choco is an unbelievable talent and a strong seller, and our newest acquisition is a young group called Saoco, whose album has just been released and which we believe in as an extremely promising contemporary group.

It goes without saying that the strength of any entertainment company lies in the creative talent behind it, and as it stands today, through the efforts of people like Joe Cein, Andy Kaufman and Rene Lopez, the Mericana and Salsoul-Salsa labels' roster of artists reads like who's who of Latin and salsa music. The established artists have drawing power and strength unto themselves, and the younger artists are naturally receive all of the promotional, advertising and concert support we can possibly provide them, in an effort to boost their careers so that they can easily become the superstars of tomorrow. Today

About a year ago, Cayre Industries' President, Joe Cayre, announced extensive reorganizational plans which immediately brought about the company's entry into the American market for the first time in its history, thereby making it a totally involved and real resource. At the time, Cayre stated, "with the ever increasing popularity of discos and jazz clubs, there is a right to us to cross over beyond the specialized ethnic base we have been in, without, of course, forgetting our roots, and exposing some of our most exciting talents as well as create a new product for the broader market. This immediately created a general record buying public. After all, our machinery is designed in action, so why not utilize it to its utmost."

The initial plunge into the American market happened via the Salsoul label and its first three papers were Bataan. The concept of blending the Latino sound with rhythmic and underscoring it all with rich Philadelphia strings was based on an idea of Joe's brother, Ken Cayre, vice-president of Salsoul, and his wife, the single, "The Salsoul Hustle," with The Salsoul Orchestra, immediately created a good deal of startling attention through disco-exposure, appearing—mostly in New York, Baltimore, Washington, Los Angeles, San Francisco, Chicago, Ft. Worth, and Dallas, and which generated unanimous picks by all of the trade papers and tip sheets as a comic, generating heavy sales. "The Salsoul Hustle" hit the charts and a new phase of entertainment was initiated. Not only did Cayronics create a new label in record industry, but a new hybrid in music as well, resulting from the crossing of the salsa beat with the more funky soul rhythm and blues and the lush string backgrounds. Based on the immediate acceptance of the single, an album, The Salsoul Orchestra, was released, thereby making music history and gaining gold status after four months on the market. The album, too, was immediately accepted by discos and radio stations alike, and created a refreshing new way to disco.

Using the facilities of the Salsoul Studios, producer-composer-arranger-vibist Vincent Montana Jr. enlisted a group of musicians whose credentials, collectively and individually, are more than impressive. These pros have collaborated with the superstars of the disco scene, everyone from Gloria Gaynor to Johnny Mathis, including Harold Melvin and the Blue Notes, the O'Jays, Eddie Kendricks, the Spinners and the Stylists. Vibist-conductor Vincent Montana Jr., Norman Harris, Earl Young, Earl Baker, Bobby Eli, Ron Kersey, Don Renaldo, Terry Washington, to name only a few, are among the most important components of the orchestra. The up-front vocal contributions of Ingram, Evette Benton and Carla Benson are signatures of the sound.

The Salsoul Orchestra's next major single was that stand-out cut, "The Salsoul Treatment" of the Johnny Mercer standard, "Tangerine," which rose high on the charts and was largely responsible for the album's cross-over to top forty sales. The music trades were ecstatic in their acclaim. "The Salsoul Orchestra brings out the move in you," said Cashbox. Record World's Vince Aletti commented, "This is the album of the moment and I suspect that nearly every track will be cropping up on top ten lists for some time to come." The awards garnered by The Salsoul Orchestra are almost too numerous to mention and include "Top Instrumental Orchestra of the Year" and "Top Disco Orchestra of the Year." Vincent Montana Jr. was dubbed "Outstanding Producer of the Year" and drummer Earl Young was named "Disco Drummer of the Year." This big band has the power to move thousands of audiences with its unique sound wherever it appears, and wild dances joined in during gigs at The Fontainebleau Hotel in Miami Beach, Fla., Astor's Park Convention Hall and Madison Square Garden and Zero's II in New York City. The band has played four successful engagements at New York City's Radio City Music Hall and appeared as the sole "live" band at Roseland's memorable "Puttin' on the Ritz" discofill.

It is a fact that the instant index of the Salsoul Orchestra's achievement the success and stardom granted The Salsoul Orchestra based on its first album. Nonetheless, the acceptance of The Salsoul Orchestra's first record was so spontaneous that the record-buying public, radio listening audiences and denizens of the disco scene have all awarded the Salsoul Orchestra a soul. Based on the foundation prepared by its debut disc, The Salsoul Orchestra's current single and hit album, "Nice & Casual," were released to spontaneous success positions on the charts, shortly thereafter the promotional "Christmas Jollies" became the hippest hit of this past holiday. Now, the only direction to go is back. Back to the studio where Vincent Montana Jr. and The Salsoul Orchestra are currently putting together a new album tentatively scheduled for Spring release.

It is no great secret with the record industry that a label that rises to public view as rapidly as Salsoul happened also rises in

terms of artist esteem. The achievement of Salsoul Recordings label through the signing of other top talents. First of these was four young men from the Philadelphia area, who called themselves Double Exposure, and who's debut single, "Ten Percent," hit the charts and paved the way for their best-selling single, "The Love Train." The next single, "The Love Train," proved highly deniable and Carl Williams' "More Love" by Harry Young produced album, "The Love Train," which was produced by Vincent Montana Jr., and has music by The Salsoul Orchestra, is being released as the "45" to amass excited attention. The Salsoul label's new compilation album, "World Without Words" is being readied for immediate release.

The normal record label, the producing of albums and the promotion of artists like The Salsoul Orchestra, Double Exposure, Carol Williams and Silvestri to international prominence and the signing of fresh young talents like Eddie Holman, and the signing of recent "Hey, There, Lonely Girl," would be more than enough. However, The Salsoul label survived the music scene surrounding them and discovered that disco people weren't considered record buyers at the retail level because there was no way they could bring home the same sounds that were heard night after night in their favorite, local discotheques. Chuck Gregory, vice-president of marketing, pulled the record with Salsoul's independent distributors and several independent record dealers and after several meetings with Joe Cayre and his brothers Stan Cayre and Ken Cayre, they announced an unprecedented plan to introduce the Salsoul label into the New York City market, to be devoted exclusively to extended disco mix versions of their product on 12" 45 r.p.m. records to be called "The Giant 45." The selection chosen as the premiere release was Double Exposure's "Ten Percent," and the impact on the music business was re-teaching. A new trend had been set. "The sound is the thing," stated The New York Times, and Salsoul's trend-setting "Giant 45" won the Billboard Southwest Award of the Year. The record became an instant hit, and competition immediately followed suit. Most important, retailers and distributors across the country were happy, as Salsoul had found a new product important enough to bring a new consumer into their store. For the first time, disco dancers could hear the home exactly what was being played in the night night spots, and if their equipment was sophisticated enough, the sound was brighter than any they had commercially available before.

So the Salsoul story continues. More recently, Salsoul Records has acquired several new labels through distribution deals, the most important of which is undoubtedly the newly announced Norman. "The Harms Machine" Harris' headed Gold Records, with his first artist, Little Holmwood, and the Mind Records, with its first artist, Little Holmwood, and the recent r&b hit single, "Worn Out Broken Heart," written for by Sam Dees and Sandra Drayton, and produced by Floyd Smith, from her brand new Norman Harms produced album "Lola." Other artists signed to Gold Records, whose forthcoming recordings will be distributed via Salsoul, include Love Committee with lead singer Ron Tyson, which recently had an r&b hit with "Heaven Only Knows," First Choice, and Norman Harris making his recording debut as solo artist.

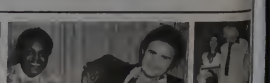
The Free Spirit label also became a major factor with the first release in twenty years of Paul Maun's "Love Is Still Blue" an up-dated, contemporary version on both single and album, and the release of "Wiggle, Wiggle, Wiggle," by a new, young, comely threesome, Creme de Coco.

Strong artist talents are always a factor of any entertainment field, and without these, no record company could exist, but it takes an equally heavy roster of business heads to expose the talent and bring it to the ears of the general public. While Salsoul Records has taken many giant steps as the youngest addition to Cayre Industries, these strides could not have been attained without the skill and knowledge of the staff and all of the people who have labored in the general area is the assets of the company, and his uncanny ability sensibility has provided Salsoul Records with the immediate contemporary sound so essential in today's record business. Chuck Gregory has been instrumental in the continuing success of the company, overseeing the division. Mimi Gregory brought with her years of experience from Arista Records, and as director of national sales, co-ordinates Salsoul's network of independent distributors into a unified force. Denise Lynn, Salsoul's Chairman, national disco promotion director is largely responsible for Salsoul's becoming the kings of the disco market. Lloyd Gellerson, director of press and public relations, has added to the success of the company and their product in areas where it was assumed non-existent.

Where to go from here? Nobody can predict the future with any certainty, but one thing is sure. You're going to hear Salsoul. The hottest sound in the sound



1. Double Exposure
2. Vincent Montana, Jr.
3. Earl Young
4. Carol Williams
5. The Salsoul Orchestra
6. Gold Medal prize for Norman Harris and Ken Cayre
7. Bill Wardlaw with Mike Salsoul



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BUGS BUNNY
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CIRCUS




*Best Wishes
for the continued success
of
Joe Cayre
and
Cayre Industries
from*



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CONGRATULATIONS
to Joe Cayre & his brothers
at SALSOUL RECORDS

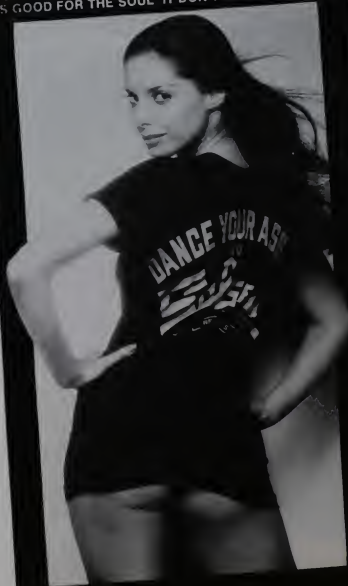
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IT'S BEEN "NICE" We Believe in You &

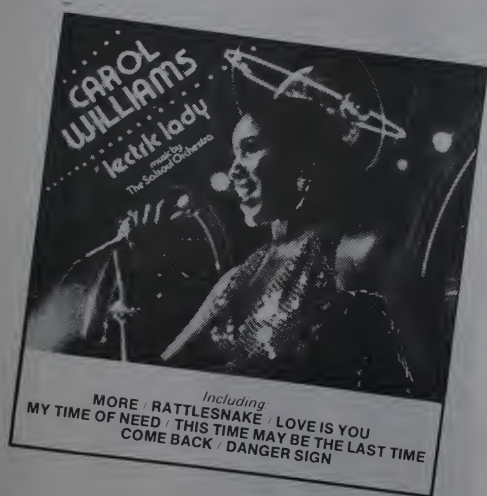
THE SALSOUL ORCHESTRA

Including:

NICE 'N' NASTY / SALSOUL: 3001
STANDING AND WAITING ON LOVE RITZY MAMBO
IT'S GOOD FOR THE SOUL IT DON'T HAVE TO BE FUNKY



N' NAASTY,"...JOE! Your Happy Top Ten.

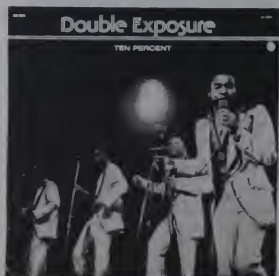


RCA Limited

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Cable: RCAHOUSE LONDON Telex: 266579

to Salsoul Records and
Joe, Stan and Ken:
WE WISH YOU A
HAPPY 10th ANNIVERSARY
and
DOUBLE EXPOSURE
FOR THE NEXT 10 YEARS



With Heartfelt Congratulations and Warmest Best Wishes!



To Joe, Stan and Ken Cayre and Salsoul Records

サルソウル・レーベル獲得記念

サルソウル・ ファッション・ コンテスト

地区大会 (関東、東海、関西)

11/20～12/9

全国大会

(ソウル・ファッションパーティー)

12/11 土PM4:00～7:00

●場所: 青山ベルコモンズ9F

ファッションクレイドルサロン

●主催: 全国ソウル・ディスコ協会

●協賛: 日本フェイグナム・アソシエーツ

●協賛: ヤントリー サンシャック 新東

オリンピックコンフィデンス・レコードワールド

ノヴァ・インターナショナル・ダンス・ウィンド・レコード・ビル

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and The Salsoul Family:
Congratulations
on Your
Ten Grand Years.*

*Here's to
Another
Great One!*



(Note: This album is on GOLD MIND)

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Latin Artemixeco Expands Into South America

By MARY FISHER

MEXICO CITY—In a move which will see them span all of Latin America, Artemixeco, S.A., one of the leading agency-promotion offices here, will shortly open an affiliate in Buenos Aires, replacing local ad-impression, Hugo Lopez.

"The time has come to spread our wings," says Lopez, "since there is an ever-increasing demand for foreign artists in the entire territory." He sees it as a step which will facilitate the booking of attractions, while at the same time lowering costs and expenses.

He associates in the new understanding a Argentinian-based showman, Alberto Laistale (Lopez also is a native-born Argentinian), with whom he will share the Buenos Aires headquarters. They plan to open the branch prior to the start of five sold bookings in that area next month. On tap to inaugurate the first personal appearance is Gloria Gaylor, who will work a period of 10 days

either within the Argentine boundaries. Others set to appear in successive months are: Shirley Bassy, March; Dionne Warwick, April; the Supremes, May, Barry White, June. Later four will stay for three to four days each.

Dates will be mixed with television specials, theatres and outdoor amphitheatres. He plans gate prices practically the same as they are here in Mexico, approximately from \$2 to \$8 U.S.

One of the key factors in establishing themselves at that most southern point, "musics the energetic executive," is that we will now be able to sandwich in the other countries, have them pick up part of the travel.

Lopez will leave for Argentina in early February to help in the coordination of the new expansion for Artemixeco. He will remain there for the entire engagement of Gaylor, who recently concluded a tour of this country.

CBS Promos Rep Prizes Advantages

MONTRÉAL—George Antiglio, the promotion representative for CBS in the province of Quebec says it is relatively easy to promote records in this province.

Citing easy access to the media as well as media enthusiasm and a well-developed college market, he says the drawback that Antiglio sees in the market is the lack of good managers and record producers.

"In the rest of Canada, if a group makes it in the U.S. then maybe they'll get a hearing, but in Quebec radio stations, especially those geared to a French listening audience, will play a record just on the basis that they like it," explains Antiglio. "Of course, there are no precedents for French product in the U.S. charts so that doesn't really enter into it. That's the major benefit of doing promotion here."

The Colleges D'Enseignement General at Professeurs (CEGEPS) are a very effective promotional vehicle in Quebec as Antiglio explains. "Every CEGEP has a radio station that exposes your product to a select group of people. When I was involved with the Quebecois group Sixties, we moved over 100,000 copies of their product through this network. It's very effective if you hit them at the same time."

"Most of the schools have co-op stores and most of these are controlled by one rack. Ochs we can't order 2000 units of your product at a time if it is hot on this circuit. If the product really starts moving it can sometimes influence a major retailer."

There are certain sales trends in Montreal that Antiglio has noticed. "Product by black artists is very hard to get exposure for on radio stations here but Quebecois product really sells. Take Harmonium for example."

Parapluie Imports Rhythm Tracks For Quebec Hits

By MARTIN MELHUISH

MONTRÉAL—Les Disques Parapluie has had great success with its Magique, Parapluie and Apostrophe labels in the Quebec market as a result of importing the production resources of the Muscle Shoals Sound Studios.

Boule Noire, featuring George Thurston, and Toulouse, two acts on the Magique label, have been made up of basic tracks recorded by musicians at Muscle Shoals and both acts have proven to be major successes in the province of Quebec in 1976.

The concept of using an out-of-the-province studio came when Yves Ladouceur, president of Les Disques Parapluie, was working at Montreal radio station CKVL and met Steve Grossman.

Grossman came to Montreal and one day in a discussion with Ladouceur they decided about "fifty million" and why it was not better recorded here though there appeared to be a ready market for it.

"We came up with the answer that if that time there were not many studios in Montreal, and it was hard to put a rhythm section together," explains Ladouceur.

"Steve and I became friends and I put my label together and I spoke to him and he came up with the idea of establishing relations with a studio in the U.S."

"I had known George Thurston since we were kids, we had gone to school together. We looked for a studio in the U.S. that had a good rhythm section and we came up with Muscle Shoals."

From Muscle Shoals they came back with tapes of some basic tracks. They used some of them and laid down some of their own, as well as buying together a hand known as Boule Noire.

The first album from the band was a best-seller in Quebec and brought significant interest from the European market where Parapluie

has signed a deal with Sonopresse for distribution in France, Belgium, Switzerland, Luxembourg, North Africa, Martinique, and Guadalupe.

Production for the first album and a second album, recently released and entitled "Les Annes Passées" was handled by Peter Albes of Unison and Muscle Shoals Sound Production.

The majority of the material on the new album was written by Thurston, and again the Muscle Shoals Rhythm Section was used.

Also on the Magique label is a hand known as Toulouse, featuring vocalist Judi Richards and Heather and Mary Lou Gauthier. They also utilized the Muscle Shoals sound and came up with a hit entitled "L'Inchberg" on their first time out. They also have an album out on Magique.

Signed to Ladouceur's Parapluie label is Le Temps, a progressive rock act, and a recent signing to the Apostrophe label is Eliscara.

Listen Expands To New Studio

MONTRÉAL—Listen Audio Productions Ltd. has opened a studio in Toronto, also called Listen Audio, and a production company under the name of Listen Music.

The firm is run by George Morris and Stanley Brown and has a 16-track studio in old Montreal.

The new studio in Toronto was formerly known as IPS Recording Studios. With the acquisition of the Toronto complex Listen has hired Bob Lehman as house producer.

Listen, which is primarily a radio production company, has been in operation since 1969 and has a staff of 21.

Shawn Wilson has been retained by Listen to act as coordinator

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Billboard SPECIAL SURVEY For Week Ending 1/22/77

Hot Latin LPs

CHICAGO (Pop)

1. **HUMILOS** (Lata 541)
Lata 541
2. **BEATRIZ ADRIANA**
Lata 541
3. **GRUPO LA CUBA**
Lata 541
4. **LOS TERRUCOLAS**
Lata 541
5. **CAMELO SESTO**
Lata 541
6. **LOS TIGRES DEL NORTE**
Lata 541
7. **VICENTE FERNANDEZ**
Lata 541
8. **VICENTE FERNANDEZ**
Lata 541
9. **JUAN GABRIEL**
Lata 541
10. **MICHEL GALLARDO**
Lata 541

MIAMI (Pop)

1. **JULIO IGLESIAS**
Lata 541
2. **OLGA GUILLER**
Lata 541
3. **LISSETTE**
Lata 541
4. **LUCIANA**
Lata 541
5. **ROBERTO CARLOS**
Lata 541
6. **SOPHY**
Lata 541
7. **JULIO IGLESIAS**
Lata 541
8. **LOS SOBRINOS DEL JUEZ**
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9. **CHIRINO**
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10. **CAMELO SESTO**
Lata 541

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LEO QAO

From The Music Capitals Of The World

MONTRÉAL

The Grand Salon du Moulin MacGouille came to Montreal just outside of Montreal province in the town of MacGouille, Quebec, Canada. The Grand Salon du Moulin MacGouille came to Montreal just outside of Montreal province in the town of MacGouille, Quebec, Canada.

Producers Bruce and Fred will present Chirino and his Quintet in concert at the Delmont Theatre on Saturday (22).

They will be the opening act to Queen's Canadian tour. Stops on the tour include Ottawa, Toronto, Vancouver, Calgary and Edmonton.

It is then Larry's last tour in Canada. Also touring Canada for the first time is Julio Iglesias who will play dates in Quebec City, Montreal, Toronto and Sherbrooke at the beginning of March. Iglesias' first Canadian release in 1976 entitled "Un Canto a Calica" went to the top of the French charts in Quebec despite being sung in Spanish. "El Amor" the follow up single has also done well and was also a hit of his debut album released in Canada by London.

April Week has set out on the first leg of a tour through Canada tour which will go under the name The Forever For Now tour, named after the bands, current album that recently shipped out in this country. The title track of the album will be the band's first single from the LP. A marketing program in support of the tour has been initiated by Aquarius Records.

The band's first Canadian appearance on the WMAA Jamboe live from Whistler, West Virginia on Jan 8 and then appeared on Opry North sponsored by CFMT in Toronto the following week. The latter show will be the first of a series of appearances in the U.S.

Canada. Kato and Anna McGarrigle are currently working on recording their second LP. The McGarrigles will be touring the U.S. and Canada. The McGarrigles will be touring the U.S. and Canada. The McGarrigles will be touring the U.S. and Canada.

Polydor Ltd. indicates that an album by the Fischer Chamber Choir has sold close to 10,000 copies in the last five months in Canada. The 1500 cover show headed up by music director Gottfried Fischer has 10 albums released in Europe and South America.

Gene Vasselli recently released his LP for LP (D) The Gene Vasselli. It is currently on tour to promote his new album for KLM.

Dominique Brunel and Francis Hershman have opened an 800 seat theater to showcase acts in this city under the name of O'National. The duo have reformatted and recently played a lengthy engagement at the Hotel Bonaventure here.

Nanette Workman recently released her recording sessions in Los Angeles. The album "Fading On The Side" was produced by The Hax Productions and performed by The Thrp Orchestra featuring Wayne S. John, on the RCA label has been widely charted on every major station in the U.S. and Canada.

Producers, the producers of the record, have been successful in that with a number of recording projects with artists such as Fergie, Chas, and the Thrp Orchestra.

Shay Phipps has been signed to Quality Records.

Photographs and a February release date has been set. Also set for a February release is the new Sweet Birdies LP. The firm's first album was chosen by David Friedman of the Montreal Star as his choice for the top Canadian album of the year. The McGarrigles will tour Britain this month and they will set out on a Canadian tour in Spring to coincide with the release of the new LP.

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JANUARY 22, 1977 BILLBOARD

MAJOR PACT

Polycor Talent Coup Hurts Island In U.K.

By ADAM WHITE

LONDON Polycor Records' pursuit of top international recording talent took its major step with confirmation that the company has acquired the EG talent roster, which includes Bryan Ferry, Roxy Music, Phil Manzanera, King Crimson, Eno and the Rock Follies package, for the worldwide outside America.

In the process, Polycor deals a severe blow to Island Records, particularly as the pact leaves Island with no sell-off or pre-emptive rights for EG talent in the U.K. Back catalog from the EG acts will be available from Polycor as soon as possible.

Polycor has also signed the former RCA chart group the Sweet for the same near-worldwide territories. However, RCA still has two albums due from the group, including a "best of" compilation, before the band makes its move. First Polycor produces the group will be in September, probably coinciding with a U.K. tour.

These deals stress Polycor's status as a multi-national in music. Mark Fensholt, EG director, admits that the major's ability to handle sales volume in a worldwide basis was a leading consideration during negotiations. The markets of Europe and the Far East were especially important, he says.

He adds that he felt EG had enjoyed a very good relationship with Island over seven years.

First new releases from EG on Polycor will be Bryan Ferry's fourth album, new solo outings from Manzanera and Eno, and a debut LP from a new EG act, Nasty Pop Bunk from the big-selling back catalog, including albums from Ferry (three) and Roxy Music (two) and sales available from February, along with Rock Follies, and falls into Polycor's deluxe series.

Other artists the move is Andy Mackay, Bill Bruford, Robert F. Napp,

Paul Thompson and John Wetton. Rock Wakeman, at one time rumored to be involved with the change, stays with Atlantic Records.

Polycor is geared to handle the EG repertoire internationally (except in the U.S. where it stays with Atlantic) and plans to appoint a coordinator-all activities. Freddie Haayen, Polycor U.K. managing director, says the deal was "heavy, but based on reality."

For Island, the reality of the deal is a severely slashed artist roster at a time when the company has had numerous problems due to a cut-back of staff and distribution operations. There is internal disappointment that the hard work to establish the EG act will now no longer benefit Island.

However, for Island staffers there is determination and commitment over the careers of Eddie and the Hot Rods, Robert Palmer, Stevie Nicks, David Byrne, J.J. Cale, Wednesday 13, Marley's J.J. Cale, new signings Ultravox and at least two new artist acquisitions soon to be announced.

Continued from page 3
of EMI Records, which was in a standoff with the group. He wanted us off the label and was issuing a statement. I did not agree to anything."

"I would hardly have agreed to something like that over the phone on a five-minute call. I did not take it seriously."

But EMI stresses the worldwide contract was mutually cancelled—an unprecedented step after just two months.

The EMI statement reads: "We feel unable to promote this group's records internationally in view of the adverse publicity that has been generated over the past two months, though recent reports of the behavior of the Sex Pistols have been exaggerated."

The "adverse publicity" started with the group's four-lettered words on a late time television that show, an incident which led to the company suspending the interviewer for two weeks for allegedly giving the group.

The day before the EMI statement the Sex Pistols were reported to have indulged in more public misbehavior at Heathrow Airport.

EMI says the "Anarchy" single has been withdrawn from all mar-

December Gross At Record Level For EMI-Italians

ROME—December was a record month for EMI-Italians. According to John Bush, managing director, "We sold more in that period than in any previous month in our history."

Italy is currently in the throes of a serious economic crisis and few companies have managed to maintain a profit, much less let alone achieve record sales figures.

Bush explains: "Currently we have outstanding product. And Christmas obviously helped a great deal. An album here costs 4,000,000 lire, say \$5, and there is not much else you can buy for that sort of money. That is why Italians have turned to records as Christmas presents."

"Also, our newly acquired distribution deal for Motown helped a lot. We got off to a very good start with the Steve Wonder and Diana Ross albums."

EMI Italiana has recently beefed up the list of labels it distributes. In the U.S. it represents: Arista, Man, Rock, Capitol, Harvest, Parlophone, Motown, Purple, Magnet, Pink, Debut, Private Sound, Bullseye, Red Bus, Rak, Red Show and EMI International.

'GROSS MISBEHAVIOR'

Sex Pistols' Fired by EMI; New Label Tie Seen Likely

lets, though shops which have stocks are selling them off. No further copies are being distributed and the store in the warehouse will be recycled.

EMI says the band is now free to sign with any other company and they will hand back any masters and tapes they hold.

Sales of "Anarchy In The U.K." are estimated at around 40,000. McLaren claims 55,000.

The sacking, temporarily at least, leaves the group out in the cold. Its records have been withdrawn, it is unable to get radio play, and live work in the U.K. has become extremely difficult to find. It played only three of its projected 20 dates here because of local bans.

In terms of finding a new record company, McLaren mentions interest from Arista and Chrysalis, though it is known that other instructions have had board level instructions to deal with the band.

McLaren rules out the possibility of launching his own label, and says "Independent labels are going to die this year. Big distribution is what it is all about, so you can reach the kids in the street."

"EMI told us it would not press or distribute our product on other labels, but we need to be with a major

Giant Retailing Chain Eyes Entry Into Record Market

By BRIAN MULLIGAN

LONDON There is growing industry speculation here that the giant Marks and Spencer chain is near a decision on long-rumored plans to become a retailer of records.

It is understood that presentations have been made to M&S executives and that further product demonstrations are likely within the next few weeks.

This could lead to test marketing in selected stores, but the company is being very discreet about its intentions.

Initial response to inquiries was a denial of any interest in record retailing, but later a spokesman admitted, "We're looking at records, but we're in the very early stages and nowhere near a decision."

The industry has long wanted M&S to enter the record retail side, and see the company's involvement as a major sales boost. There is no doubt that if records were sold through the chain's 250-plus prime High Street outlets, catering to 14 million shoppers each week, the volume turnaround which the industry has met in 1976 could be arrested, if not reversed.

But the manner of possible M&S involvement could easily appeal

more to the special product departments of major companies than sales managers seeking to boost turnover of the company's own and licensed labels. Since M&S markets its products under the St. Michael's brand name, it seems likely that a brand seek to perpetuate its trademark as a record deal, with perhaps a credit to the repertoire source.

In that case, a middleman acquiring a budget product, presumably the MOR category operation to the M&S image) would probably not be involved.

The prospect of licensing repertoire to a St. Michael's label might not be totally appealing, especially to those majors whose catalog is already committed.

EMI is one company which has exploratory talks with M&S records, says Brian Green, general sales manager, who has no request was made for EMI to supply repertoire but he felt that with its existing repertoire bilious to the Music For Pleasure label, and the World Record market operation retained priority, it was unlikely EMI would be keen to fulfill further demands on its catalog.

M&S has been approached regularly by record companies over the years and more but has fought shy of records, possibly thinking the return in relation to the space allocation was insufficient to make the investment worthwhile.

But the chain did experiment briefly with a range of low-price records in stores and, though results were apparently regarded as mixed, they were presumably not good enough to cause a change of heart.

What is supposed to have awakened the interest of the High Street giant is entry into book retailing, a growing partnership with while and provided encouragement for looking into related lines.

Finnley Reshuffles Duties Of Executives

HELSINKI In the second major personnel shakeup in less than two years, several changes have been made in the organization of Finnley and Scandia Musikk.

Osmo Ruuska is marking director of both international and domestic repertoire of Finnley. Pekka Koulamäen has been made head of domestic production, and Helena Sorri is becoming public relations and artist liaison officer. Timo Järvelä and Erkki Pää remain as sales manager and advertising manager respectively.

Leif Lindblad, a director, is responsible for the Lyyssäpää record-jobbing operation. Risto Oksa is sales manager.

The new Finnley order and distribution centers are headed by Kai Ahtapää, who is also taking care of Finnley's administration and finances, as well as maintaining his previous duties with the studios and domestic production plant. (Finnley's name is named sales manager of the order center and Hannu Lindblom as purchasing manager of the distribution center.)

Guja Ahtapää becomes marketing director of both domestic and international repertoire of Scandia Musikk. Georg Dahlström is sales manager, Elli Heikkilä manager and artist liaison officer. Timo Järvelä is the new manager of local pro-

JANUARY 19, 1977 BILLBOARD

TV Spurge Due On EMI 'Shadows' Set

LONDON EMI's expenditure on its third major television package, "The Shadow Of Golden Earrings," will be close to \$180,000 during February. The company anticipates sales on a par with its Beach Boys and Glen Campbell compilations which racked up sales topping 1.8 million.

At least 12 other TV records will compete for consumer cash during the peak viewing month of February.

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International Turntable

Noel Rogers has resigned as European music director of United Artists Records but will stay on as a producer/consultant on a non-exclusive basis for the company's various projects. This leaves him free to continue in other areas of the music and entertainment industry, including his own publishing/production company Fortune. He is also setting up a new recording and entertainment corporation in the South of France.

Rogers joined UA 15 years ago as managing director of the music publishing company. He helped acquire many major catalogs for the U.K. and Europe, including Jobete, Motown's publishing affiliate, who has a debut LP on the black music out in Britain. He became involved with film music through association with UA and helped develop the careers of many music composers, including John

Barry, Ron Goodwin, Kun Thorpe, Don Black and Frank Cordell. Tony Faulkner, formerly a director of Angus MacKenzie Facilities, has joined Rogers' management in London as recording manager. He will be field promotion manager for MCA Records U.K. is Martin Starostkiewicz, who becomes responsible for all regional promotion for the company. Reporting to marketing manager Stuart Walton. He was previously with Alex Tish, Entertainment

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ABBA ON TOUR



Europe

Jan.	Fr	28	Oslo
	Sa	29	Gothenburg
	Su	30	Gothenburg
	Mo	31	Copenhagen
Feb.	Tu	1	Copenhagen
	We	2	Berlin
	Th	3	Cologne
	Fr	4	Amsterdam
	Sa	5	Antwerp
	Su	6	Essen
	Mo	7	Hannover
	Tu	8	Hamburg
	Th	10	Birmingham
	Fr	11	Manchester
	Sa	12	Glasgow
	Mo	14	London

Australia

March	Th	3	Sydney
	Fr	4	Sydney
	Su	6	Melbourne
	Mo	7	Melbourne
	We	9	Adelaide
	Fr	11	Perth
	Sa	12	Perth
	Su	13	Perth

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Stevie Wonder

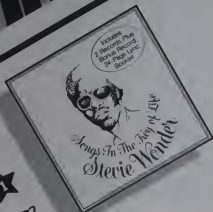
(T-54270)

"I Wish" ★

Billboard

From the album
"Songs In The Key Of Life"

(T-34002)



Thelma Houston

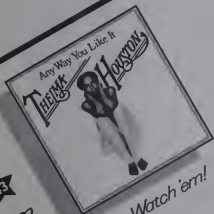
(T-54275)

"Don't Leave Me This Way" ★

Billboard

From the album
"Any Way You Like It"

(T-34551)



Motown's New Crop...Watch 'em!

Commodores

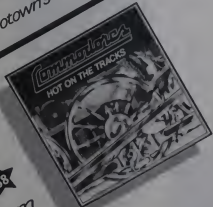
(M-1408)

"Fancy Dancer" ★

Billboard

From the album
"Hot On The Tracks"

(M-8075)



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A Day At The Races*



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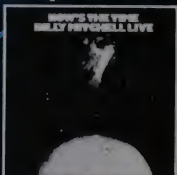
CAT-7610

Frank Foster



CAT-7613

Billy Mitchell



CAT-7611

Sonny Stitt



CAT-7616

Pat Britt



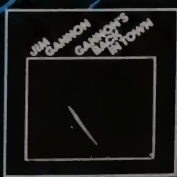
CAT-7612

Sam Most



CAT-7609

Jim Gannon



CAT-7605

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Get Retail Views

ROGERS & COWAN INC.

DATE	WEEK	PEAK	TITLE—Artist (Producer/Writer, Label & Number (Distributing Label))	WEEK	WEEK	PEAK	TITLE—Artist (Producer/Writer, Label & Number (Distributing Label))	WEEK	WEEK	PEAK	TITLE—Artist (Producer/Writer, Label & Number (Distributing Label))
2	8	1	WISH—Steve Wonder (Owen/Smith, 5 Music, Inc. 5472 (Universal))	45	5	69	SAVE IT FOR A RAINY DAY—Jackson Browne (Henry Leary, Stephen Bishop, S. Warner 482 1272)	69	5	80	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (John Denver, Capitol 3594)
3	14	CAR WASH—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	50	7	7	80	YOU'VE GOT TO GO DOWN—The J. Geils Band (Horn/Pomeroy, S. Warner, P. Music 264)	80	3	81	SAT YOUR LOVE UP TO TOMORROW—Gordon Lightfoot (Gordon Lightfoot, C. Warner, P. Music 3435)
3	14	WE MAKE ME FEEL LIKE DANCING—Lena Horne (Richard Pops, S. Warner, P. Music 482 8261)	50	7	8	71	GO YOUR OWN WAY—Flower Power (Shefferson Mac, Richard Stallon, Ray Lavell, L. Buckingham 482 8261)	71	4	81	WHEN LOVE IS NEW—Steve Forster (Tom Brown, R. Galt, R. Galt, L. 482 1009)
4	5	2	RAZ—Lena Horne (Richard Pops, S. Warner, P. Music 482 8261)	57	3	74	GO YOUR OWN WAY—Flower Power (Shefferson Mac, Richard Stallon, Ray Lavell, L. Buckingham 482 8261)	74	5	81	C.B. SAVAGE—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)
5	4	20	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Warren McCall & Billy Davis (Don Davis, L. Galt, L. Galt 482 1270)	43	11	76	WHAT YOU RUNNIN'—David Lauff (The Temptations, M. Warner, Warner Bros. 482 8261)	76	6	81	HA CHA CHA (Funk)—Philly Connection (L. 482 8261, R. Butler, United Artists 47)
6	15	1	HOT LINE—Sly & the Family Stone (Robert Levine, S. Warner, P. Music 482 8261)	46	8	78	LIVING NEXT DOOR TO ALICE—The J. Geils Band (Horn/Pomeroy, S. Warner, P. Music 264)	78	7	81	BE MY GIRL—Dionne Warwick (M. Warner, M. Warner, 482 1275)
12	6	1	NEW KID IN TOWN—Edgar Allan Poe (Edgar Allan Poe, S. Warner, P. Music 482 8261)	41	8	81	LIKE TO GO TO IT—C. W. & the Sunshine Band (H. M. Co., Richard Fells, H. M. Co., P. Music 1020)	81	8	81	KEEP ME GYNN—Donny Hathaway (Horn/McNair, M. Warner, 482 1275)
8	9	14	UP AFTER THE LOVIN'—The J. Geils Band (Horn/Pomeroy, S. Warner, P. Music 264)	44	8	51	SOMEONE TO LAY DOWN BESIDE (P. Music, P. Music, P. Music 482 8261)	51	14	81	BETH—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)
19	10	1	BUNDED BY THE LIGHT—Warren McCall & Billy Davis (Don Davis, L. Galt, L. Galt 482 1270)	55	6	67	DON'T LEAVE ME THIS WAY—Henry Young (H. M. Co., L. 482 8261, C. Warner, P. Music 264)	67	21	81	YESTERDAY'S HERO—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)
20	10	1	TORN BETWEEN TWO LOVERS—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	56	5	71	DREAMBOAT ANNE—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	71	7	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
11	6	17	TONIGHT'S THE NIGHT (Gonna Be Alright)—Barry Blue (Don Davis, L. Galt, L. Galt 482 1270)	54	32	78	MOODY BLUE, SHE THINKS I STILL CARE—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	78	83	81	DARLIN' DARLIN' BABY (Sweet Lovin')—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)
15	9	1	WALK THIS WAY—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	48	9	81	THEY SAY I'M A STAR—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	81	83	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
15	9	1	SOMEBODY TO LOVE—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	48	9	81	THEY SAY I'M A STAR—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	81	83	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
16	9	1	LOST WITHOUT YOUR LOVE—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	48	9	81	THEY SAY I'M A STAR—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	81	83	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
17	11	1	ENJOY YOURSELF—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	49	10	81	THEY SAY I'M A STAR—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	81	83	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
21	12	1	I LIKE DREAMIN'—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
17	13	1	LWIN' THING—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
28	6	1	FLY LIKE AN EAGLE—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
22	16	1	JEANS ON—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
35	7	1	LOVE THEME FROM "A STAR IS BORN" (Eddie)—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
26	9	1	WEEKEND IN NEW ENGLAND—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
24	10	1	SATURDAY NITE—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
23	7	1	SEEMS TO BE THE HARDEST WORK—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
24	16	1	STAND TALL—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
30	6	1	HAVE LUCK WOMAN—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
26	18	1	I NEVER CRY—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
27	18	1	AIN'T NOTHING LIKE A REAL THING—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
28	12	1	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
36	7	1	NIGHT MOVIES—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
31	20	1	THE RUBBERMAN MAN—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
31	23	1	SHAKE YOUR RUMP TO THE FUNK—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
32	15	1	THIS SONG—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
33	1	1	DANCING QUEEN—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261
34	17	1	LOVE ME—Barry Blue (Barry Blue/McNair, M. Warner 482 8051)	53	63	3	IN THE MOOD—Marilyn French (Marilyn French, S. Warner, P. Music 482 8261)	3	2	81	LOVE BALLAD—L. 482 8261, S. Warner, P. Music 482 8261

All music suppliers are confined to piano/vocal sheet music capes and do not purport to represent music publications distribution. ALE = Adamant Music; ALM = Alamo Music; AMW = American Music Works; ARB = Arbutus Music; BOW = Bowtie Music; CAC = Canyon Music; CCM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IHM = Ivan Magill Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLT = Plymouth Music; PSI = Publishers Sales Inc.; WRM = Warner Bros. Music.

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Time On My Hands (You In My Arms)
The Way We Were

There's Nothing That I Haven't Sung About
The Night Is Young And You're So Beautiful
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MEET THE STAR—Midland International records artist Carol Douglas promotes her latest LP "Midnight Love Affair," by signing autographs for customers in Macy's in New York. At center, Larry Palmacci, RCA Records regional album specialist, looks on.

Judge Will Decide When Pirate's Sentence Begins

LOS ANGELES—Sometime in the next four weeks, convicted tape pirate Rick Tate will appear before Federal District Judge Irving Hill where he will at that time determine the exact time of the start of his long-pending four-year imprisonment.

Third Story At MIDEM 11 Yrs.

LOS ANGELES—Third Story Music, a publishing/production company, is this year attending MIDEM for the 11th consecutive year.

The firm hopes to place masters in Europe on artists and writers it represents and acquire European masters for placement with U.S. labels.

Herb Cohen, one of Third World's directors, will offer management consultation to any European labels whose masters may be placed by Third Story.

Bob Duffey the firm's general professional manager, claims that Third Story's emphasis is on breaking and establishing unique artists, citing as examples Linda Ronstadt's crossover into the pop market, Albie Cooper's success as pioneer of the "rock show stage spectacular," and Tom Waits' establishment as a recognized pop music force.

"The company basically aims at talent that will set trends," Duffey declares.

The firm intends to concentrate heavily this year on a new group called Gale Force in conjunction with ex-Crusader Wayne Henderson and his At Home Productions.

A&M Africa

Continued from page 3

A&M has been and will continue to be represented in South Africa by RPM Records where they have sold nearly 50,000 "Rocky Horror Show" albums and other A&M product. Hubert says the move into Africa was prompted by the success of A&M's black roster over the past year and Mbulu's relationship with the label.

WEA & Columbia

Continued from page 6

dah, Rolling Stone, T-Nek, Grun, Mushroom, RSO, Private Stock, Big Tree, Polydor, Little David (1).

Platinum singles went to Columbia (2); Epic/Sweet City (1); RSO (1).

Platinum albums went to Columbia (6); Capitol (4); Warner Bros. Asylum, Swan Song, A&M (3); Casablanca, RCA, United Artists (2); Rhino, Sire, Geffen, Atlantic, Mushroom, MCA, RSO, Atlantic (1).

Judge Hill's final judgment of the defendant follows the U.S. Supreme Court's refusal last year to hear Tate's appeal on the prison sentence and a \$50,000 fine on 20 counts of copyright infringement, five counts of mail fraud and conspiracy.

Tate was originally sentenced by Judge Hill (Billboard, Aug. 24, 1974) following a five-week jury trial, marking the first time an alleged tape pirate was tried before a jury.

Three Ninth Circuit appellate judges in San Francisco affirmed Judge Hill's decision (Billboard, June 26, 1976), after which Tate filed a writ of certiorari with the nation's highest tribunal.

Springboard Has Record Dec. Sales

RAILWAY—N.J. Springboard International Records' sales hit the \$5 million mark for the month of December, says Dan Pugliese, president. This, he says, makes it the most successful month in the company's history.

Pugliese cites several factors for the success: an extensive "sound explosion" campaign offering television and print tie-ins for promotional albums with major retail chains; the Apex chain store division prepared a total exploitation package that included a brochure detailing incentive ideas and customer relations; and two strong albums—"Tender Aggression" and "The Return Of The 50 Guits."

Christmas was a good time for Springboard with the Mistletoe label enjoying its fifth straight year of success, Pugliese reports.

And LP packages offered through the creative services division were popular with continued success expected through the early months of this year when more time buys are available.

Ultra-Nova Bow

CHICAGO—Ultra-Nova Records here has released its first LP, "Seeds Of Papa's." M5 Distributing is handling the six-episode album, which features the group Ray Papa's Narravona. Papa, composer, arranger, handclapper and former music director of the Mill Run Theatre here, is president of the label.

Olio Tapes Seized

PORTSMOUTH, Ohio—FBI agents seized more than 3,100 allegedly pirated tapes in a raid on Tape Burn here. No arrests were made, but the investigation is continuing, according to authorities.

Hartman International Industries, the audio component maker, has "accelerated" merger talks with Bestrice Food conglomerate now that long-time president Sidney Hartman's been nominated as Under-Secretary of Commerce in the Carter Administration. Who's the Englishman who says he's lining up talent for a new label connected with Penthouse magazine? Pen-nine vice president Alma Moore deals such rumors. ... Wolf Trap founder, Joette Shouse, has received the Medal of Freedom, the U.S. top honor given civilians. ... Robert Mellin Music has global rights to music from "Operation Thunderbolt," Israeli-produced movie of the Entebbe raid. ... Renaldo and Stanley Brown copied awards from WNEW-FM, New York, on which DJ Richard New polled listeners.

James Taylor has reportedly signed with Columbia on a big-money deal. He may well have time left on his Warner Bros. contract, according to the WB interpretation and a lawsuit and/or settlement is likely to be in the works.

CBS Records will record the star-studded inaugural concert at the Kennedy Center Wednesday (19), but late last week was still uncertain that an LP could be released. A tangled web of artist clearances awaits resolution for the multi-disk set to become a market reality. Plans are to donate all profits to the National Endowment For The Arts. Alleging breach of contract, Ronnie Miliak has asked Chancery Court in Nashville to dissolve his management pact with Jack D. Johnson.

Charles McNown scores and composes the theme for the "Saturday Look" television series. ... Maureen McCormick warbling. ... Hollywood's Foreign Press Association, which makes the Golden Globe awards, has Gladys Knight nominated for best acting award for her first acting in "Pipedreams." They also pulled her song from the "So Sad The Song" as a contender. The new live realigned local bus schedule from Long Island's Nassau Coliseum isn't going to encourage rock fans. Last bus leaves at 11:55 p.m. ... Buddha Records latched onto the original cult album of "For Colored Girls Who Have Considered Suicide." When "The Rainbow Is End" by Singer Betty Wright named her daughter Nancy, which means "sunshine." Channel Master's vice president Gene Gold died at 54. ... Mary Ramsey, wife of SESAC's Glenn Ramsey, died at 77.

Record industry Records: Leonard Levin of Levin & Goldberg, Chicago, has been Phonomag Music legal counsel since he drew up incorporation papers for the embryo independent label for Irving B. Green in late 1945. Can any legal make that record? ... Is it true that a label had to realign its foreign affiliates globally in order to get the new song? ... Required contractually, so that it's top act would turn over masters to the label. ... Expect a major refinancing for a label that has been almost dormant very long. The Steve Broidie CB Center about 800 Sunset Blvd., West Los Angeles, is operating as the former partner of Lenny Silver in the Buffalo man conglomerate.

When will Columbia Records lift the wraps on the Bar-

bra Streisand multi-LP release, which takes the listener from her childhood to today, complete with Grammy. ... Who is that there's a cut of a mopet Barbara we're dealing with Judy Garland. The Gamble record store chain has postponed its annual convention for the next stores nationally to April. Founder Paul David is ready waiting for an end to the below-zero weather in California. ... Al Bennett, former Liberty Records chief and now head of Great Records, is the latest to be ducking to buy Record Merchandise, Los Angeles, which operates an indie label distributorship racks. ... Lee Haristone forging ahead with plans for a security check of California record retailers to thwart store theft. ... Is top publishing executive all set to be for a bouncing \$250,000 check proffered to a livehood publisher?

Recluse Phil Spector phoned in recently to co-host a two-hour show in his honor staged at KROQ, Los Angeles, by erstwhile host and co-host Rodney Bingenheimer. ... Loretta Lynn and David Gray added to the Carter inaugural TV special over CBS Wednesday (19). Gray just finished a part in the movie "In The Mirror Palace," which airs in late January on NBC. ... "Gutter Blues" destroys the American as commercial billboard advertisements for the Sunset Strip (L.A.) by putting up a unique five-die cut job featuring its new acts and hedged by 15 half-grown live acts.

Heleen Reddy's opening at the MGM Grand, Las Vegas, establishes a first when the Jan. 21 debut beamed via satellite to MIDEM in Cannes. ... Diana Ross does live-day locations in theatres in Detroit, Pittsburgh, Philadelphia and Boston, along with a Chicago Area. ... "Seashell" by The Jackson 5 Motown has released "An Evening With Diana Ross" in conjunction with the junket. The new unnamed live film by producer Jimmy Ienner and marketing executive veteran Ben Biegel will be distributed through CBS. ... "Black" exclusively released in last week's National Tray. ... Jeff Franklin of ATW is the catalyst. ... Carole King's "Tapestry" album fell off the Billboard LP & Tape chart after 302 weeks. It is in fourth place on the longestselling album chart. ... "Gather With Greatness" and "Gather With Greatness" by Mary Kay and Mary Kay. ... Frank of ATW is the catalyst. ... Carole King's "Tapestry" album fell off the Billboard LP & Tape chart after 302 weeks. It is in fourth place on the longestselling album chart. ... "Gather With Greatness" and "Gather With Greatness" by Mary Kay and Mary Kay.

Jimmy McUlrich, lead guitar with Wings, has formed White Line, a rock trio, with first single on Capitol. ABC-TV airs John Denver's next special March "Thank God, I'm A Country Boy" will spotlight John Denver, Cash Campbell, Scott Cameron and Mary Kay.

Scott Cameron, whose Organization handles Sals Kenton, Muddy Waters and Mighty Joe Young for management, is father of a daughter, Manda, born Dec. 19. ... His wife, Jean. ... Is a prominent rescue label hurting its sales? ... "My Fair Lady" and "Sesame Street" link with a rock group soon. ... Does anybody remember way back almost 30 years ago when Egmont Soundings, now owner of the important Sonderling distribution chain, was a partner in Rondo Records, which looked off the late, great Ken Griffin's roller-skate organization?

APPLE/BEATLES SETTLEMENT ABKCO Gets \$5 Mil; Pays \$800,000

By ROMAN KOZAK

NEW YORK—The Apple/Beatle long and winding road with ABKCO Industries has finally come to an end with an out-of-court settlement which involves Apple paying ABKCO \$5,000,000 and ABKCO paying "certain Apple associates" the sum of \$800,000.

In statements from both ABKCO and Apple, the deal is described as the best deal announced that the agreement reached last Monday (10) has settled all their outstanding disputes and litigations; releases have been exchanged by the former parties and all litigation in the U.S. and Britain is being discontinued.

According to Albert Pergam, an attorney who represents the Apple/Beatle group of companies, Apple will pay \$5,000,000 to what comes from Apple Corps Ltd., while the \$800,000 will be divided between Harrison's Ltd., Richard Starkey, Apple Films Ltd., and Apple Records Inc. in California.

Allen Klein, president of ABKCO Industries, credits Yoko Ono Lennon as the "key" in negotiating the settlement, "ending the dispute which cost ABKCO alone \$1,200,000 in legal fees in the period from Sept. 30, 1975 to Sept. 30, 1976.

In a recent financial report ABKCO announced revenues for that period of \$7,180,144 with a loss of \$628,403 or 44 cents per share as compared with revenues of \$5,676,775 and a profit of \$1,380,380 for the same period. The 3 cents a share for the year preceding.

ABKCO brought suit in one action against John Lennon, George Harrison, Richard Starkey, Paul McCartney, Yoko Ono Lennon, Apple Records Inc. (N.Y.), Apple Records Inc. (California), Apple Records Inc. (England), Apple Films Inc., Apple Music Inc., Yoko Music Inc., Bag Productions, Apple Corps Inc., Michael B. Boreham (an attorney for McCartney) and John Eastman, president of Music Publishing Inc. and John Does No. 2 through 10.

In another action, ABKCO had a suit against Apple Corps, Ltd., Yoko Ono Lennon, Harrison and Harrison.

Last June the Appellate Division of the Supreme Court of New York ruled in favor of Apple in its suit against McCartney and his lawyer, which charged them with conspiracy and sought \$34 million including \$10 million in punitive damages.

In ABKCO's suits against the other Beatles and the various associated companies it sought nearly \$19 million for commissions for repayment of loans and for compensatory damages against McCartney, while sued ABKCO in English courts for alleged misrepresentations and breach of fiduciary duty.

The agreement terminates all suits, and while ABKCO had no legal claims against McCartney, he is the quarter owner of Apple Corps, which represents all the former Beatles.

According to Lee Eastman, Yoko Eastman and Eastman, McCartney was not involved in the negotiations but he is "delighted to see his friends end this problem."

The relationship between Apple/Beatle group and ABKCO had problems from the very beginning when McCartney refused to be a quarter owner of Apple Corps in signing a management contract in 1969 with Allen Klein. Instead he began proceedings to have the McCartney partnership dissolved. In 1973 ABKCO contract with the other Beatles ended, and the court battles began.

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AMERICA "Hideaway"

BEACH BOYS "15 Big Ones"

GEORGE BENSON "Breezin'"

ELVIN BISHOP "Fooled Around and Fell in Love" (single)
Casablanca

ALICE COOPER "Alice Cooper Goes to Hell"

DOOBIE BROS. "Best of the Doobies"
"Takin' It to the Streets"

FLEETWOOD MAC "Bare Trees" "Mystery to Me"

FOGHAT "Fool for the City"

Mercury

"Rock and Roll Outlaws"

Mercury

FOUR SEASONS "December 1963 (Oh What a Night)" (single)

GORDON LIGHTFOOT "Summertime Dream"

THE MARSHALL TUCKER BAND "Searchin' for a Rainbow"

Casablanca

VAN MORRISON "Moondance"

MOTHERS "Over-nite Sensation"

RICHARD PRYOR "Bicentennial Nigger"

LEO SAYER "You Make Me Feel Like Dancing" (single)

SEALS & CROFTS "Get Closer"

JOHN SEBASTIAN "Welcome Back" (single)

FRANK SINATRA "Ol' Blue Eyes Is Back"

ROD STEWART "A Night on the Town"

"Tonight's the Night" (single)

JAMES TAYLOR "In the Pocket"

Capitol

"Greatest Hits"

ROBIN TROWER "For Earth Below"

Chrysalis

JETHRO TULL "M.U.—The Best of Jethro Tull"

Chrysalis

GARY WRIGHT "The Dream Weaver"

"Dream Weaver" (single)

FRANK ZAPPA "Apostrophe"

Disco

